The School School Susician

DECEMBER 1961 35¢ 53.00 A YEAR

the professional magazine for directors, teachers students, and parents



The Holy Loris (Page 24)

The Tembeurine, The Trumps and The Big Base Drum (Page 32)

Important?

Why Have Music In Our Nation's Schools? (Page 20)

The Mask of Outpose Page 15

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Olds named this clarinet the Duratone with good reason. It's made of a very special material, an extruded resonate plastic with great stability and strength. Heat, cold and humidity make no difference . . . it neither expands nor contracts. Let the weather change, it's just not given to "temper tantrums."

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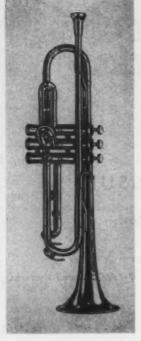
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December, 1961

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They Are Making America Musical"

Cecil Karrick of Bowling Green, Kentucky

Active Member, American School Band Directors Association

"Since every boy and girl possesses musical ability to a degree that he can occupy a place is the various school musical organizations, these organizations should be open to all. Even the few beginners who drop at the end of the 'rental period' have received something of value from their musical experience; therefore, neither their nor the teacher's time is ever "wast says Mr. Cecil Karrick, an Active Member of the American School Band Directors Association, Director of Bands, Bowling Green High School, Bowling Green, Kentucky.

Mr. Karrick received his B.S. Degree at Eastern Kentucky State College and his M.A. Degree at the University of Kentucky. Other advanced graduate work has been taken at Western Kentucky State College, the Cincinnati College-Conservatory of Music, and Louisiana State University. He started his teaching career at Cumberland High School. After four years he taught for three years at Middlesboro. From there he went to the Eastern High School at Louisville, then two years at Hughes High School in Cincinnati, and then to his present position in Bowling Green.

He takes an active interest in the ASBDA, KMEA, SKMEA, KMIDA, MENC, KEA, and NEA. He was president of the SKMEA for two terms. He has been an adjudicator and clinician in the states of Kentucky, Indiana, Tennessee, and Virginia. During WW II he was Chief Arranger for the 513th Air Force Band. His published works include: three numbers for band, a clarinet quartet, and a bass clarinet solo

Though a very busy man with his local, state, and national obligations, he still likes to enjoy his favorite hobbies of: chess, woodworking, and composition. He is extremely proud of his family consisting of his wife Shirley who is a fine Church organist and son Brandt who is nearly

(Turn to page 44)



December, 1961

Tone part tape tubii



WHY THIS LEADER PIPE MEANS A BETTER HORN...

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page 44)



Slingerland Introduces **New Hi-Hat Principle**



"This new hi-hat is revolutionary in design for a flush base hi-hat in that it has a direct pull which eliminates much of the friction. Patents are now pending on this principle.

"Nylon bushings are used for all bearing points which make the hi-

hat completely silent.

"The price of this new #804 hi-hat is \$22.00. For further information, write the Slingerland Drum Company, 6633 N. Milwaukee Ave., Niles, Illinois."

Effect of Parental Attitudes of School Music Object of New Study

"It's generally kids who aren't good at anything else who take up musical instruments." "Parents should encourage a child to play a musical instrument only if the child has a special talent." "Music lessons are harder on the parents than on the child." These are typical of the many thought-provoking and emotion-stimulating statements parents were asked to comment on in a recent motivation study sponsored by the G. Leblanc Corporation of Kenosha, Wisconsin.

Manufacturers of woodwind mu-

sical instruments, the G. Leblanc Corporation initiated a line of research entirely new in the music education field in order to find out how parents actually feel about their children's learning to play a musical instrument and parental reactions to school music programs.

The result is a research which throws new light on problems of major interest to music educators and to parents. Broken down by such factors as extent of parent's education, occupation and economic status, parental interest or disinterest in music, sex of the child, children's participation in extra- curricular activities and many other categories, the study contributes a wealth of new information and some surprising new insights.

So revealing and so valuable are the results, that the G. Leblanc Corporation has decided to dissemi-



nate the information to school music educators and to parents generally. For educators, a comprehensive research report has been prepared, fully covering both the psychological study methods employed and the results obtained. It is entitled, "The Influence of Parental Attitudes on Children's Musical Activity", and will be distributed to interested school music educators by G. Leblanc musical instrument dealers from coast to coast.

For parents, a lively booklet, "How Music Can Bring You Closer

(Turn to page 69)

Wexler Appointed A Distributor for New Vienna Vibes



The Chicago wholesaler, David Wexler & Co., is now distributing the complete line of new Vienna

Vienna Vibes are built by one of America's leading firms in the science and educational fields whose engineer and artist craftsman are preeminent in the creation of

keyboard instruments.

The Prelude Student Model features a totally new keyboard suspension wherein each tone bar is individually cradled at its true physical nodes. Children and adults of all sizes can regulate its "keyboard height", with the accessory telescopic wheel extension units. Extreme light weight makes it readily portable. Operates well with standard flashlight batteries. Regular 110- volt house current also can be used with the accessory electrical converter unit available at small extra cost. Musical range F to Cadequate for melody, chords, solo and accompaniment. Price, com-plete with one pair "Duo-Tone" mallets and one pair rhythm mallets, \$69.50 - batteries not includ-

Main offices of David Wexler & Co., are at 823 S. Wabash, Chicago 5, Ill.



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New original compositions & arrangements

ACCOLADE by Donald I. Moore.

Full, 5.00 Symph., 7.50 Cond., 1.00 Bouncing and swinging along, this new march has a jazzy character which appeals to young players, by a master of marches.

COLORADO COUNTRY by David Schanke

Full, 7.50 Symph., 10.00 Cond., 1.50 A suite in three movements depicting the majestic natural beauty, spirited people and deserted settlements of the Gunnison.

NIGHT SONG by Warren Benson

Full, 4.00 Symph., 6.00 Full Score, 1.00 A symphonic nocturne, delicate in color, and plaintive of melody; a quiet work which exploits a band's more refined aspects.

TRACK MEET by Robert Russell Bennett

Full, 10.00 Symph., 12.50 Cond., 1.50 Written especially for high school band, having five movements: Grand Entry, Rival Team, Pole Vault, Double Date, Big Race.

Highlights from CAMELOT by Lerner & Loewe

Full, 6.00 Symph., 8.00 Cond. (8-line), 1.50 Arranged by PAUL YODER with opt. SATB: Camelot*, Follow Me, I Loved You Once In Silence, If Ever I Would Leave You*

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Full, 6.00 Symph., 8.00 Cond: (8-line), 1.50 Arranged by PAUL YODER with opt. SATB: All You Need Is A Quarter*, Cry Like The Wind, It's Legitimate, Make Someone Happy* *SATB, 25¢ ea.

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by Rodgers & Hammerstein

Full, 6.00 Symph., 8.00 Cond., 1.00 Arranged by HOWARD CABLE with opt. SATB: Climb Ev'ry Mountain, Do-Re-Mi*, My Favorite Things, The Sound of Music* *SATB, 25€ ea.

MARCH from "Camelot" by Lerner & Loewe

Full, 5.00 Cond., .75 A piquant little novelty with a modern twist arranged by ROBERT RUSSELL BENNETT.

THE VALIANT YEARS (theme) by Richard Rodgers

Full, 4.00 Symph., 6.00 Cond., .75 Majestic processional music from "Winston Churchill: The Valiant Years" — television serial, arranged by ALFRED REED.

Free conductor parts to Band Directors on request

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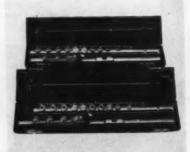
H. N. White Introduces Light-Weight Sousaphone



H. N. White of Cleveland is now manufacturing a light-weight sousaphone. The Cleveland Junior Sousaphone is designed specially for Junior high school marching bands where a smaller, lighter weight instrument is wanted. This instrument is all brass.

Although the bell is only two inches smaller than the standard 24 inches, this new sousaphone weighs just 18 pounds — 25% lighter than the standard models. The Model 630 is priced at \$575. It is available in gold lacquer, in BB. The carrying case is priced at \$125. For further information on the Cleveland Junior Sousaphone, write to The H. N. White Company, 5225 Superior Avenue, Cleveland 3, Ohio.

Armstrong Announces New "Heritage" Flute Models



Of particular interest to flutists contemplating the purchase of a strictly premium-grade instrument is the new *Heritage Flute*. This hand

(Turn to page 44)

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By Dr. Arthur L. Williams, A.B.A., C.B.D.N.A.

A Section Devoted Exclusively to the
COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

Committee On Solos With Manuscript Accompaniments

We are most happy to announce the membership of the re-activated CBDNA Committee on Solos with Manuscript Accompaniments which is chairmaned by Walter C. Welke, University of Washington, Seattle, Washington. Assisting are Keith Wilson, Yale University, New Haven, Conn. (East); Wesley Shepard, Evansville College, Evansville, Ind. (North Central); Paul R. Bryan, Duke University, N. C. (South); Donald I. Moore, Baylor University, Waco, Texas (Southwest); and James R. Jorgenson, U. of Redlands, Redlands, Calif. (West).

Committee on Original Compositions For Band

William A. Schaefer, University of Southern California, Los Angeles, California, Chairman of the CBDNA Committee on Original Compositions for Band, has announced the following band directors as members of this very important committee: C. Raymond Vun Kannon, Hofstra College, Hempstead, New York (East), Manley R. Whitcomb, Florida State University, Tallahassee, Florida (South); Paul W. Whear, Doane College, Crete, Nebraska (North Central), J. Frank Elsass, University of Texas, Austin, Texas (South West), James A. Eversole, Montana State University, Missoula, Montana (North West), and Norman J. Hunt, Sacramento State College, Sacra-mento, California (West). These men have charge of their Division program by which original band manuscripts are recommended to the national committee. From the works recommended to the national committee at the several division meetings will be chosen those compositions which will be performed at the next National Biennial Conference, Conrad Hilton Hotel, Chicago, Illinois, December 16-17-18, 1962.

New Committee on Musicianship Added by President Piersol

Frank A. Piersol, Iowa State University, Ames, Iowa, National President of the College Band Directors National Association, has announced the formation of a new Committee on Musicianship to be headed by John P. Paynter, Northwestern University, Evanston, Illinois. The other members are: Frederick C. Ebbs, State University of Iowa, Iowa City, Iowa; Fred Schroeder, Lawrence College, Appleton, Wisconsin; Gordon Bird, Northern Illinois University, DeKalb, Illinois. We will all be looking forward to the report of this committee at the 12th National Biennia! Conference!

Division Meetings Call ALL CBDNA Members To Action

December 1961 is a busy month for four of the six national divisions. We therefore again take this opportunity to remind you when and where you should be:

December 7-8-9, 1961 South Division Meeting: George Peabody College for Teachers, Nashville, Tennessee, James Reynolds, Host and Local Chairman.

December 8-9, 1961 Southwest Division Meeting: University of Texas, Austin, Texas, J. Frank Elsass, Host and Local Chairman, as well as Division Chairman.

December 8-9-10, 1961 Northwest (Turn to page 63)

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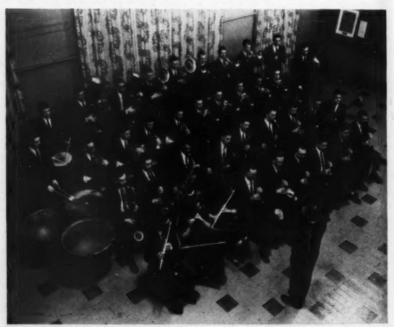
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CBDNA Picture of the Month . . . Band Stand page salutes Brown University of Providence, Rhode Island. Pictured here is "the Brown University Wind Ensemble, about forty-five musicians chosen from the Marching Band which has close to eighty members". The director is Martin J. Fischer, Associate Professor of Music. We are indebted to Noah Zager, Manager, The Brown University Band, and Robert Restemeyer, Thiel College, Greenville, Penna., East Division Public Relations Chairman, for the first Rhode Island Band pictured on this page.

12





RUSSELL HARTENBERGER has been duly elected to America's High School Soloist HALL OF FAME. Russell is an exceptional percussionist (including all mallet instruments) of the Putnam City Senior High School Band, Oklahoma City, Oklahoma, which is under the direction of James D. Walker, a member of the American School Band Directors Association. Mr. Walker stated "Russell is one of the four best musicians I have had in twenty-five years of directing."

Russell chose the percussion instruments because he was attracted to them. He has been in the High School Band for 6 years, and the Oklahoma City Junior Symphony for 5 years. He is seventeen, a senior, and studied with Alan D. Abel of the Philadelphia Orchestra, who proclaims him to be the most talented and diligent student he ever taught.

Since 1957, Russell has received 25 consecutive superior ratings at Festival, District and State Contests in snare drum solos, marimba solos, and percussion ensembles. This is truly an outstanding record. He was First Chair in the Oklahoma All-State Band in 1960 and 1961, member of the All-State Orchestra in 1961, and the Oklahoma City University Band for two years.

He is a member of the French Club, World J



Affairs Club, Future Teachers of America, and a reporter on the school paper. For recreation, he plays baseball and basketball with the Y.M.C.A. He favors classical music, especially Tschaikovsky, and plans on majoring in music in college, with a future of teaching and playing with an orchestra.

Russell is one of a musical family. His mother majored in music and teaches private piano. His father played solo cornet in his high school band. A sister, Doris, has a Masters Degree in music and teaches private piano, also has taught high school vocal, and directs the Church choir. Another sister Carol plays piano and was solo contralto in the local Presbyterian

Church.

(Turn to page 37)

Nominations for HALL OF FAME welcomed

Any band, orchestra, or choral director; superintendent; music booster organization; or group of parents may nominate any high school boy or girl soloist in any public, private, or parochial school in the United States and Canada for election to America's High School Soloist HALL OF FAME. Vocalists as well as instrumentalists are eligible. Write to HALL OF FAME, THE SCHOOL MUSICIAN, 4 East Clinton Street, Joliet, Illinois and ask for a "Nomination Form". Complete the form, send it back with an 8 x 10 glossy print photograph of the nominee, in uniform with instrument, or choral robe, together with a letter stating why you feel the student should be elected to the HALL OF

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For complete information fill in and mail us the coupon shown. If you decide to go ahead you don't risk a cent,-you pay nothing in advance. We supply on consignment your choice of THREE VARIE-TIES of famous Mason Candy. At no extra charge each package is wrapped with a band printed with your organization's name and picture. You pay after you have sold the candy and return what you don't sell. Candy is sold at less than regular retail price. You make \$12.00 on every 30 sales of our \$1.00 box (663/4% profit to you on cost). There's no risk! You can't lose. Mail in coupon today for information about MASON'S PROTECTED FUND RAISING DRIVES.

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Organ Talk

By Monty and Fran

Monty Irving and Frances Wood are two outstanding professional organists. They are versatile at both the pipe and electronic type organs. They are equally versad in classical, secular, and popular music. Readers of their column, or music publishers may write direct to these two artists by addressing their letters or material for review to: Monty Irving, 717 Oneida St., Joliet, Illinois . . . The Editor.

"And away we go" into the busiest holiday season we know! Thanksgiving is just past and Christmas and a New Year are just around the corner. But before we go into that, let's take a look at the mail:

From Boosey and Hawkes-a catalogue of Organ Music-solos, collections, albums and hymns-with prices.

From Galaxy Music Corp.—THE PROGRESSIVE ORGANIST, Book 3-contains fugues, chorales, preludes, etc. Price \$3.00.

This is strictly for the advanced

And from Mills Music, Inc .- OR-GAN MISCELLANY—a series of 12 solos, again for the advanced organist, ranging in price from 60c thru 85c and containing works of Horrocks, Couperin, Handel and Purcell.

Also from Mills Music: a special arrangement (not easy but lovely) of STAR DUST-price \$1.00-and a key of C version of Clair De Lune

-price 75¢.
Two questions, at each end of a yard stick approach, have come to us lately that we'd like to spend a little time on. One, "is it exceptional for an 11 year old to be playing rather heavy classical music?"—the other, "I just started studying organ a few months ago but am I a stupid so-and-so at 50 to be just playing beginner's tunes?". It used to be that everyone studied piano at a very early age-but everyone. Nowadays organ seems to be the universal instrument and folks have to start where they are age-wise—in other words to those too young to have been included in the piano age, organ is all they know-so, if they are lucky and progress rapidly, they will be the younger folks playing advanced music. If, on the other hand, persons in their 50s buy an organ and start from the beginning, then they might expect some let's-befrank-but-don't-you-be-honest expert

to think they are a bit slow in the musical world. But, we all have to start some place, be it old or young -and the progress we make is ort of up to us. There are two sayings "you're never too old to learn" and "you can't teach an old dog new tricks"-so if you're looking for an alibi take your choice. As for the younger organist-some just take hold quicker, apparently having been waiting for the outlet the organ gave them. Others, both old and young, love the instrument dearly but just never will be anything but a mighty good listener. To these folks: believe me, we'd be in a sorry state if we were all performers-we need listeners, good listeners, too.

We had hoped we'd hear about new Christmas music by now but when you really get right down to it there's so very much seasonal music available already that there isn't much excuse not to have it on hand and we trust you've heeded our warning in the past couple of months to get it out and brush it up with a few practice sessions.

To all of our readers and their families we wish to take this opportunity to wish you all a Very Happy Holiday Season and-well, we'll be talking to you next year! !

-HAPPY PRACTICING-

Music Educator Heads N.D. Education Association

Roger L. Kolsrud, supervisor of music of the public schools at Mayville, is the new president of the North Dakota Education Association.

A native of Minnewaukan, N. D., Kolsrud received his elementary and high school education there. He earned his bachelor of arts degree at Concordia College in Moorhead. His teaching career spans 12 years, 10 as music super-visor in Mayville.

The election to name the NDEA president was between two candidates, the other, Merton W. Anderson, head of the department of education and psychology at Ellendale State Teachers College.

This is the first time that a music educator has ever been elected president of the North Dakota Education Association. Music Educators DO make good administrators in the total education program.

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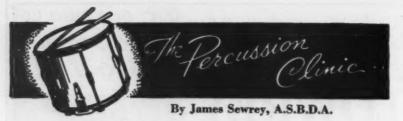
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The following article, submitted to me by Morris Lang, friend and most excellent percussionist, pre-sents some insights into cymbal performance, heretofore unmentioned. Morris "Arne" Lang, graduate of the Juilliard School of Music (BS), is presently assistant tympanist and percussionist with the New York Philharmonic Orchestra, and on the faculty staff of the New York College of Music. Mr. Lang, author of a most recent and needed publication, Bach Three Part Inventions for Mallet Duets, published by the Henry Adler Publishing Company, also performs with the City Center Ballet Orchestra, the American Opera Society, and for numerous recording dates and TV engagements.

Cymbals

Importance, Selection, Notation, & Techniques

So many students, as well as teachers, treat the playing of certain percussion instruments, such as cymbals, bass drum, triangle, etc., as something for the least talented to do within a musical organization. Thus, the playing of these instruments is often weak; even among professionals.

Over the past six years, as I covered the cymbal chair in the Philharmonic, playing and experimenting with cymbals, I've amassed some important information which I feel compelled to impart; and just as important, the feeling I've experienced in the great excitement and satisfaction of playing an instrument where there are unlimited opportunities for a player to use his imagination; the major limitation being the equipment available.

What Kind of Cymbal?

The only cymbals that I have found to have suitable carrying power and beauty of sound are the Zildjian Cymbals. These are made on two continents. The "A" Zildjians are made in this country, and the "K" Zildjians are made in Turkey. Of the "K's" there are the prewar cymbals which are stamped K. Zildjian or K. Zildjian & Cie with a Turkish Crescent and the name Constantinople under the K. Zildjian nam. The post-war "K's" have a similar stamp set-up, but they are not stamped, Constantinople. Instead, they're now stamped, Istanbul. This is the modern day name for the old capital. Almost every old (Constantinople) "K" I have heard

(Turn to page 64)

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the conductor of their percussion ensemble is Assistant Professor of Music, teaching Percussion and Composition.



He is a former tympanist with the Detroit Symphony Orchestra, The Ford Sunday Evening Hour Orchestra and the Brevard Music Festival Orchestra.

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Robert F. Freeland

Librarian and Audio-Visual Coordinator, Helix High School, LaMesa, California

Books

Langstaff, John M. "On Christmas Day in the Morning". Carols Gathered by the Compiler. Piano settings by Marshall Woodbridge and Illustrations by Anthony Groves-Raines. Published by Harcourt-Brace at \$3.25.

Four traditional Christmas Carols (the title song, "Dame, get up and bake your pies", "I saw Three Ships", and "The Friendly Beasts") selected by a concert-singer and musicologist, set to familiar music and illustrated in color. These folk songs lend themselves to dramatization, as suggested in the introduction. From cover to cover this is a lovely harmonious book, one to be enjoyed by the whole family.

Wernecke, Herbert Henry. "Christmas Customs Around the World". Westminster Press at \$3.50.

This book explains the origin and development of Christmas observance in 66 countries offering, seasonal recipes and programs based on foreign customs for use with church, school and community groups. Bibliography also.

Recordings

"Christmas Sing-Along with Mitch". Mitch Miller and the Gang. One Columbia Recording #CL 1205 in Record and Film Companies should send material direct to Mr. Freeland for Review.

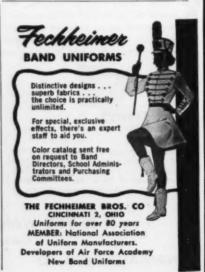
long playing and #CS 8027 in stereo. Holidays are made of songs! Here we have Mitch Miller as the ringleader of a hugely popular new national sport—"Sing Along With Mitch". The perfect holiday game is his Christmas Sing Along, a fetching album that comes complete with printed song-sheets for Singers-Along.

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Dr. Robert Hawkins, Band Director

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Right: Marching Style, with dickie front and back,



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The Music Of Christmas

"The mice have been at the bellows, Father. I can't play the organ for Christmas." Franz Gruber told his pastor the sad news. Father Joseph Mohr responded by writing "Silent Night, Holy Night", which Herr Gruber set to music. They sang the new song together at Christmas services . . . to guitar accompaniment! This was the origin of one of our best-loved hymns — in Oberndorf, Austria, 1818.

Church choirs still strive to recreate the first music of Christmas . . . angels singing "Glory to God in the Highest!" over Bethlehem . . . as reported in the Bible story of

Christ's birth.

Early Christians never took a fancy to the solemn chants of convents and monasteries . . . but St. Francis of Assisi raised their hearts and voices when he set religious themes to merry music in the 13th century!

People went home humming his sermons . . . and carols were born.

The word "carol" means dance in a ring. At first it described group singing and dancing in any festive season. For the last few hundred years, "carol" refers specifically to Christmas music, sacred or secular.

Christmas music, sacred or secular. Italy, France, Germany, England and America have carol literature and traditions of their own. Early songs weren't written down, they were carried by wandering minstrels and folk singers. They went through so many changes of word and melody... their creators probably wouldn't

recognize them today!

Medieval carols seem to have been written as scripts for religious drama. Vivid pictures in the verse move the listener from scene to scene . . . moods change from coarse humor to reverence as the story of the Nativity progresses. In one vigorous carol, shepherds respectfully give the Child of Bethlehem — "a bunch of cherries, a feathered songster and a tennis ball"!

Religious folk songs were often sung at holiday revels debasing the spirit of Christmas. Puritans — coming into power — frowned on such pagan excesses. They said festival music was sacreligious and dishonored God.

They outlawed Christmas.

A Puritan law of 1644 made December 25 a market day. Shops were required to remain open. Stiff fines . . . even jail sentences . . . awaited anyone caught "celebrating" Christmas. People obediently wore straight faces — and hummed merrily under their breath! Christmas music went underground.

"Broad sheets" were printed each year . . . to keep texts alive with some accuracy. The law wasn't strictly enforced, children still sang from door to door, and neighbors gathered on Christmas Eve to chorus, "Love and Joy, come to you!" Rustics caroled, "with rough accent, irregular time and tunes learned by heart and not by book".

The Restoration eventually let music back into church.

Some 18th century sophisticates found folk songs too simple for their taste. Holiday spirits — even in cities — clamored for musical expression . . . and it was at this time that some of the noblest composers fashioned "respectable" Christmas music. Bach wrote his exultant oratorio . . . Handel created the "Messiah" with its magnificent "Hallelujah Chorus".

No one is sure who wrote "Adeste Fideles" . . . credit is usually given St. Bonaventure; this hymn was a great favorite of Teddy Roosevelt. Isaac Watts composed "Joy to the World" in 1719; the music we know for the hymn was adapted by Lowell Mason from Handel's "Messiah".

"Away in a Manger" is said to have been inspired by Martin Luther's "From Heaven Above I Come to You". Charles Wesley wrote "Hark the Herald Angels Sing" in 1737 . . . several authors presumed to alter it . . . and a section of Mendelssohn's "Festgesang" was adapted in 1855 for the musical version familiar to us.

In 1868, "O Little Town of Bethlehem" was composed by Bishop Phillips Brooks, when his Philadelphia Sunday school class asked for a Christmas song. His organist, Levis H. Redner, furnished the tune . . . and insisted the music came to him miraculously, in a Christmas live dream!

Late last century, church musicians and laymen tracked down carols sung through the world . . . and printed them for the enjoyment of

future generations.

The invention of the phonograph in 1877 brought the music of Christmas into homes on recordings. But the sweetness of carolers' voices and the fresh jubilation of the masters' music were lost . . . until recent years.

Pioneering in stereo kit equipment by the Heath Company of Benton Harbor, Michigan . . . and the twoyear young stereo disc, have given new life to Christmas music. Today we can listen to hymns and carols of years long past — reproduced in their ancient glory and truest tones.

The trumpet fanfare, the sounds of the majestic pipe organ, and the thrilling voices of the choir can now be heard — not only in churches but at home throughout the festive

season.

It was people like Mrs. Cram of Boston who made caroling a rich American tradition.

The year was 1910. As Christmas preparations were completed, the lady remembered legends of medieval England . . . where "waits" - night watchmen - went caroling through the streets. She reached for her telephone (as ladies will!). Within an hour, a dozen neighbors had promised Mrs. Cram to light candles in their windows on Christmas Eve . . . and come outdoors to sing with her. The group expanded each year. and Beacon Hill (where caroling had once been an offense against the state!) won fame as the home of modern American caroling!

Community singing grows more popular every year. Thousands of Americans belong to Christmas choral groups. In Santa Barbara, carolers masquerade in the flowing red capes and peaked hoods of ancient Europe . . . and go forth sing-

ing.

Others find their greatest enjoyment indoors, near family and fireside . . . with the new stereo set faithfully delivering the recorded harmonies of the organ, the piping voice of the smallest boy in the choir. Most Americans attend church services where, perhaps best of all, they can thrill to one of the most inspiring sounds — the music of Christmas!

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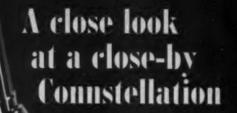
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Why Is A. S. B. D. A. Important?

By Robert W. Dean, Past President

American School Band Directors' Association
Director of Music
Public Schools
Spencer, Iowa

No man's judgment is any better than his information. That is why the American School Band Directors' Association is desirous of presenting to all band directors and industries which serve school bands a complete and accurate picture of this organization. Hence, the ensuing paragraphs.

It is common knowledge that an organization predicated upon good leadership, constructive objectives, and a professionally-minded membership is destined for success. These are the reasons why the American School Band Directors' Association has effectively assumed leadership in recent years in that phase of music education dealing with school bands, instruction on band instruments, and related problems.

Questions have been directed to our membership as to why the A. S. B. D. A. is important, what specific objectives and research projects this organization sponsors which will help all band directors, how to become a member, and something of the history of this association. These are the salient points which I would like to discuss in this article.

Basic to an understanding of the importance of the A. S. B. D. A. is a thorough knowledge of the association's six broad objectives and those steps which have been taken to implement them since 1953 when this group was founded. These may be outlined in the following manner:

(1) To foster a spirit of friendliness, fellowship and cooperation among the elementary and secondary school band directors of America. Anyone who has attended A. S. B. D. A. conventions will attest to this fact. Further, we feel it is important to emphasize the fact that this same spirit of friendliness and cooperation should exist between the A. S. B. D. A. and other associations organized for similar purposes.

(2) To develop a comprehensive program that will be of musical and educational benefit to school band directors and their students. In keeping with this, active committees have been constantly doing research in the following fields and publishing reports on their findings at regular intervals: Budgets, physical facilities, salaries, room design and construction, music room equipment, instrumental music class schedules, audio and visual aids, exchange of programs, new band scores and manuscripts, drop-outs in school band membership, individual and group instrumental methods, standardization of instrumentation of school band publications, solo and ensemble materials, and effects of the accelerated academic program on the school band. These publications are available to everyone and may be purchased from the office of Mr. William McIllroy, 1298 Mooreridge Drive, Pittsburgh 27, Pennsylvania.

(3) To provide a common meeting ground and clearing house for an exchange of ideas and methods that will stimulate professional growth among school band directors and that will, in general, advance the standards of musical and educational achievement for the school bands of America. It is hardly necessary to point out that at national conventions such as those held by this association, there is great opportunity to exchange ideas on a variety of topics dealing with instrumental music. And because the A. S. B. D. A. is made up of successful band directors from every part of our country, the man who comes away from our national conventions without an abundance of new ideas, or new ways

(4) To work in close cooperation with school administrators as representatives of their individual school and through their respective administrative associations in order that

the program of the American School

to present old ideas, is indeed rare.

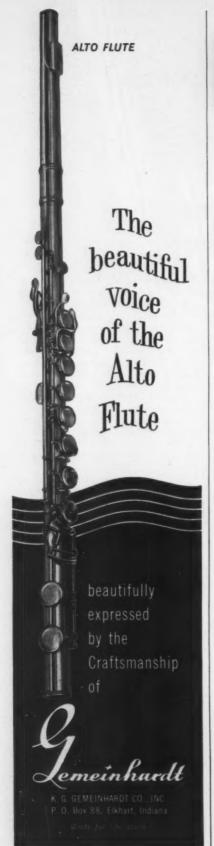
Band Directors' Association, Inc., will be in harmony with the school program as a whole. Through the personal contacts of A.S.B.D.A. members with their respective school administrators, many of the finest school systems in the entire country

are in close touch with the objectives and activities of this organization.

(5) To serve as an authoritative means of liaison between the largest group of instrumental music teachers in the United States - the School Band Directors-and musical publishers and musical instrument manufacturers. At every convention one major session is devoted to a joint meeting of active, affiliate and associate members, at which time representatives of music publishers and instrument manufacturers have the opportunity to discuss problems of mutual concern. Examples of this include discussion of problems related to the standardization of instrumentation of band publications, discussion of exhibitors' problems at conventions, enforcement of copyright laws, and so on. Incidentally, the A. S. B. D. A. stands squarely behind the strict enforcement of all copyright laws.

(6) To cooperate with existing Associations whose purpose is the betterment of bands. The A. S. B. D. A constitution states the following: "The American School Band Directors' Association, Inc. has been conceived in both principle and operation as an independent associa-

(Turn to page 74)





We have discussed the problem of improving a flutist's technique and narrowed it down to two basic things; good hand positions and facility in scales and arpeggios.

Now let's talk about tone development. This is really the more important of the two, because no matter how fast or accurately one plays, if it isn't pleasant to hear, it is hardly worth listening to. Conversely, if the tone is beautiful, the technique can be very limited and yet be a pleasure to hear.

First and foremost in developing tone is developing breath control. After one can take in a large amount of air, the next step is to control its output. It is one thing to produce a good tone at a mezzo forte level, but true control means we must be able to control the tone at both extremes of very loud and very soft.

While we de not like to suggest the idea of "tension" to a student, it is true, nevertheless, that one cannot be in complete control of one's tone by being too relaxed. And the more extreme the volume one is trying to obtain, the more "firmness" or "tension" of the facial muscles is required.

To explain further, when a student is trying to play a loud tone, he usually has the tendency to relax the cheeks and corners of the mouth too much. This, in turn allows the opening of the mouth to become too large. Too large a hole will spread the air and make the tone sound windy. To keep this from happening, it is necessary to keep the cheek and lip muscles firm in order to keep the air stream small. This air stream must aim higher than it would for low tones.

There is one other thing that is quite a common fault among student flutists, too. And this is the fact that they do not realize how limited their dynamic range is. Since it seems to be easier to play loudly than softly,

(Turn to page 67)



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I feel it is very important to buy from sources with an established reputation for excellence in each given category. Purchase wisely yourself and help your students and their parents to do likewise. The instrument does make a difference.

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Dr. Milburn Carey, president of Phi Beta Mu national school bandmasters' fraternity, for 22 years directed the band at Phillips University, is now director of the School of Fine Arts there, and has for many years served as managing director of the nationally famous Tri-State Music Festival.

Band Directors: Ask your dealer to put you on his mailing list to receive copies of Armstrong's magazine "Flute Forum" — a publication devoted entirely to the interests of players and teachers of the flute.

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Reviews by Ben Vitto

First Symphony for Band by Frank Erickson, Bourne, FB 12.00, SB

This original band work (in one movement) requires both a complete instrumentation and a highly qualified group. Although at times highly dissonant, the work has much melodic appeal. The dramatic changes in mood and tempi fit soundly into the logical, concise development. Parts are not doubled merely for the sake of safety; the only cued notes are about five bars of second oboe cued in the alto sax. The progressions in open fifths will, as usual,

create problems in intonation. The full score, condensed score and all parts are clearly printed. Here is worthwhile music for the advanced band. Class A.

Night Song by Warren Benson, Chappell, FB 4.00, SB 6.00.

UP

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This symphonic nocturne opens with a soft, mysterious section featuring percussion. This slow music consists of alternating meters of five, three, and four beats. The mood is thus set for the melody, a lament in Eb minor. No key signatures are offered. The melody is first assigned to the baritone then the horn over a thin accompaniment. Generally, the music is fairly soft throughout. Not a "tutti" band number, this music will fall apart if there is no quality among the lead instruments. The "L. V." marks in the percussion refer to "let vibrate". Decent Class C and B.

Sheep May Safely Graze by J. S. Bach, arranged by Maurice Gardner, Staff, FB 6.00, SB 9.00.

We find in Bach much material suitable for band. This work is especially pleasing and the arranger has done a first class job. So many arrangers work under the mandate of duplicating and doubling parts for the sake of safety. Perhaps, even a little "pruning" is necessary here to bring about a better balance. The score is the eight line variety. Class

Go Down Moses, arr. by Maurice C. Whitney, Marks, FB 3.00, SB 4.50.

This is an easy arrangement of the well known spiritual. The swishing of wire brushes, evidently quite popular now, is much in evidence. The key is G-minor, the duration about two minutes. Class D.

Modal Overture by Ronald Thielman, Kendor, FB 6.00, SB 8.50.

The overture (following an ABA

(Turn to page 72)

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Let's Talk Piano

By Jon E. Petersen

510 Minor Avenue, Kalamazoo, Michigan

Let me tell you of a little incident that happened to me during a piano recital some time back. During the performance everything was going fine until I reached a fortissimo passage. At this point the music came to an abrupt halt and along with it a bit of pain on the part of yours truly: the lid to the keyboard was too loose for such a passage and came clammering down on my hands!

I, of course, was at fault for not making the necessary checkpoints in the preparation prior to a performance on a strange piano in a strange surrounding. With the many Christmas programs coming up, we can avoid a similar tragedy by going step by step through the motions of preparing ourselves for an imaginary program.

Look the Piano Over

As you should do a day or two before the performance, let's first check to see if the piano has been placed in the proper place. The accepted position is in the center of the stage and placed so that the top of the piano will open in the direction of the audience. Your curiosity as to the manufacturer will cause you to check the name, hoping it is a good one. We also hope for a large piano as it results in a better tone because of the longer strings.

Sit at the piano now. Before you play, remember to check those hinges on the keyboard lid! Next, try all three pedals to see that they work properly. If not, see that they are fixed before the performance. This could ruin the entire program.

Now let's put the top up and play a few octaves to see if the piano has been tuned. If not, see that it will be taken care of. Next, we'll check the acoustics. Play a few heavy chords to see if it has good resonance in this auditorium. Play one note and hold it with the pedal. Listen to it. Does it ring out in the auditorium or does it fade away quickly? Or does it seem to reverberate too much

around the auditorium? Keep in mind that the seats are empty now and that some sound will be absorbed when there is an audience.

How does the action and touch of the keyboard feel? Probably a little different from the piano you practice on, so you'll have to become familiar with it.

Before we give the piano a real workout, make sure the bench is comfortable and at the height you prefer. If not, find a chair that is,

Try the Piano

Now it's time to really try out the piano and see what it can do. If there is time, play through the whole program or recital, but don't overwork yourself. The object is to "feel at home" with the piano and in the auditorium. At first you'll be distracted by objects in the room but soon will not even notice them. By playing through your program you'll be able to check everything in the music such as half-pedaling perhaps on a Debussy piece that might have been forgotten about if you didn't go through the piece now.

It is at this point that we check the dynamics. Let it be known now that dynamics are related only to each other and to the individual auditorium or hall they are performed in. In other words, be sure forte sounds forte in the auditorium. As for soft passages, let's try to put ourselves in the audience rather than at the piano from a listening standpoint. The reason: the person in the last row came to hear you, so play to him, not someone we can see in the front row. Thinking in this way will improve tone projection and clarity, as well as control the dynamics.

Check to see if the notes slur together because of the acoustics. Maybe less pedal is required in this auditorium. Maybe you'll need to exaggerate certain lines for the sake of clarity. Foremost in mind, let the music be heard "out there", not a

(Turn to page 33)

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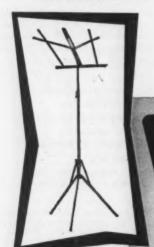
By Dr. George Reynolds, A.B.A., C.B.D.N.A.

Music Department, Bowling Green State University, Bowling Green, Ohio Publishers should send all material for review direct to Dr. Reynolds.

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Sonata for Trumpet, by Henry Purcell, arranged by Clifford Lilly and Merle Isaac, for trumpet and f ano, published by Carl Fischer. \$1.()

Originally scored for Clarico in D, the present arrangement has been lowered a whole step and the tumpet part is provided for both C and B flat instrument. The work has three movements; Allegro Moderato, Adagio Espressivo and Allegro Vivace. The work was for string accompaniment and this would seem an appropriate option for the second movement with the trumpet tacet. It is very nicely handled in this thoughtful arrangement and is a worthwhile addition to the repertoire of the trumpet major. The work demands moderate range and has no difficult technical requirements.

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Song of India, by Rimsky-Korsakov, arranged by Forrest L. Buchtel, for trombone b c.—baritone and piano, published by Neil A. Kjos Music Co., .60¢.

This solo is part of a series of grade 2 solos which have been carefully arranged to provide worthwhile musical content and modest technical and range requirements for the young player. The accompaniment is pianistic and within the abilities of a student accompanist. Commendable literature for the young player.

Cantilena by G. F. Handel, arranged by Forrest L. Buchtel, for trombone, baritone b. c. and bassoon, published by Neil A. Kjos Music Co., .60¢

Another of the grade 2 solos mentioned above, this transcription is excellent for the development of phrasing, good tone and all the essentials of lyrical performance. The accompaniment is easy though adequate and the range and technical demands are modest. Recommended.

Czardas, by Victor Herbert (from The Fortune Teller), arranged by Forrest L. Buchtel, for trombonebaritone b.c. and piano, published by Neil A. Kjos Music Co., .60¢

A third and again, contrasting solo from the grade 2 series for trombone and baritone. The style and flavor are maintained and the difficulties are modest. The solos are one page in length and suited to the endurance of the young performer. It should have excellent appeal for both the student and the audience.

(Turn to page 66)

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The Model 77 is one instrument you must hear and play in order to believe; the French Horn that "studdn't be built"—yet Holton did it! Despite its trent indous popularity, many dealers are now able to demon rate the Model 77 from stock. Stop in at your favor e music store and try this and other superb models the Holton French Horn line!

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The Tambourine, The Trumpet and

The Big Bass Drum

As told to Forrest L. McAllister

Since the first Christmas Eve when angels bent close to earth to "touch their harps of gold", music has been part of the pageantry surrounding Christ's birthday.

At this time of year, shoppers hurrying from store to store hear the strains of familiar carols over the traffic noise. The source is a small band of blue-coated men and women — The Salvation Army — collecting gifts in red kettles on behalf of the poor.

At Christmas, The Salvation Army seeks to bring joy to all corners of the community . to the sick, to the distressed and especially to children. And music accompanies almost all of the giving. In hospital wards, the caroling lends a festive air as bonneted lassies pass among the beds handing out packages and Christmas greetings. In homes for the aged, in prisons and at the numerous parties given by The Salvation Army, the music Salvationists play awakens memories of Christmas past, and kindles the spark of the Christmas spirit.

While their band music is perhaps most often connected with Christmas in the public's thoughts, it is an important part of The Salvation Army's year-round program of seeking to meet human needs and extending God's kingdom on earth.

The first Salvation Army band was formed in 1878 in England quite by accident. A young captain stationed in Salisbury was bruised and beaten by mobs when he tried to preach in the open air. He had all but given up when help arrived from an unexpected source. A burly builder, Charles Fry, and his three



Through wind, snow, sleet, and rain, the Salvation Army musicians bring joy and happiness to the "Shut-Ins" at Christmas Time.

sons offered their services as bodyguards. Builder Fry played the cornet and his sons played other brass instruments. When they joined the Salvationist as protectors, they brought along their horns and accompanied the hymn singing — and the first band was born.

In those days as today, brass band music was popular in Great Britain, particularly with the working people. It is no wonder that the evangelists, trying to reach the laboring class in the slums, should adopt the brass band. General William Booth, founder of The Salvation Army, saw the value of music in attracting people to outdoor meetings, and ordered his followers to learn to play instruments. The formation of local Salvation Army bands snowballed in the years that followed.

The pioneer players were rarely perfect, but one group set a record for sheer bravado, if not for talent. The setting was a rapidly growing corps in Durham City, England. A band was sorely needed, so twenty instruments were purchased.

The congregation was asked for a show of hands of those with ability to play. Not a hand went up. Then the leader, determined to have a Salva the g are r who sions throw Man profi

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handsome band at least, picked the bet looking men and distributed the horns. The next night the band played in public, and if the melody was "There Is a Happy Land", it was "far, far away" from Durham City.

The big bass drum was not at first among The Salvation Army's musical "weapons". But as soon as Salvationists discovered how its booming enlivened outdoor meetings and inspired singing, the drum was seldom absent. In outdoor services, the bass drum has often been turned on its side and used as a penitent's bench.

A drawing of the Biblical Miriam holding a timbrel or tambourine, an instrument of Old Testament times, reportedly inspired early Salvation Army lassies to add tambourines to the band. According to one account, their first appearance on the street "filled the devil with disgust and the newspapers with comment". The tambourine, jingling along with the hymn singing, also served conveniently as a collection plate. Salvation Army parades and marches are usually led by brigades of lassies swinging tambourines decorated with gay red, blue and yellow streamers.

Today there are 50,000 trained Salvation Army bandsmen around the globe. Some are officers, but most are members of The Salvation Army who work at regular trades or professions and pursue their "ministry through music" in their leisure time. Many, both here and abroad, are so proficient that they make recordings, perform in concert and are heard on radio and television programs.

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Long before the seventy-six trombones of Meredith Willson's "Music Man" marched onto the Broadway stage, a parade of Salvationists with their trumpets and drums had inspired Mr. Willson to compose another song. Not as well known as "Seventy-Six Trombones", but equally stirring, is "Banners and Bonnets", a musical tribute to The Salvation Army.

As Salvation Army bands pass through the main street of cities or along the cobbled alleys of the slums, they carry a message of joy in their stirring marches, or of hope in the words of the familiar hymns.

"Could you love the unloved in the spirit of the Lord?", ask the words of Mr. Willson's song. "That's the creed of an Army, a God-fearing Army, marching with trumpet and drum. With banners and bonnets, they come!"

The End



From now until Christmas you will see these wonderful bandsmen on street corners everywhere playing "Christmas Carols" for your listening pleasure. Be generous with your gifts as you pass their red kettles.

Let's Talk Piano

(Continued from page 28)

monotonous muddy conglomeration of notes. This can happen in a strange auditorium if we don't listen as we play and make the necessary adjustments. That is why this day of preparation is so important and requires a good critical ear. If possible, it would help to have your piano teacher or a qualified person come along and listen.

Entrance and Bows

It may take hours, but eventually you'll become satisfied with the piano and will have made the necessary adjustments. Before we go, let's check your entrance onto the stage. It might be through the wings of a stage, a long walk from the rear of a hall, or from another room in a home. Let's practice the entrance once, and then lastly consider the bows.

Bows may appear easy to execute, but if it's the first time for you it will feel awkward. Let's avoid becoming flustered and embarrassed at the time of the performance and practice a few now.

We have done all we can in preparation for the performance and can now relax, assured the performance will go well. Get plenty of rest and eat a good meal five hours before the performance.

Such preparation is essential and cannot be slighted. This applies to those of you who are choral accompanists as well as to the soloists. You should assume the same responsibility, be it the Christmas program coming up or the yearly tour the choir goes on. Good preparation helps insure a good performance.

Have a joyous Christmas holiday and until next month, let's live with music — let's talk piano.

The End

December, 1961

University of Michigan Band on their recent overseas tour -

The Holy Land

By William J. McCann

In this, my concluding article, I wish to offer sincere thanks to The School Musician for the opportunity to share my experiences with the reader.

While in the U.S.S.R., we traveled to ten major cities and played fortytwo concerts in the most famous halls in the Soviet Union. We visited some of the most famous and historical places of the world. We visited the most ancient and aesthetic cathedrals in Russia, and also attended a Baptist Church service on Easter Sunday. There is a "pretty' picture painted concerning life in the U.S.S.R., but much of it is only fantasy. Most Soviet citizens live in apartment buildings with two and three families living in one large room and sharing the bathroom and kitchen. In essence, we visited the number one communist state in the world. I asked a Russian musician to come to my hotel room but he refused, stating that there were too many people watching him.

Enroute to Cairo, Egypt, the next country scheduled to visit, we stopped off in Tirane, Albania for a few hours. Cairo was certainly a welcome sight, fresh out of an eight week tour of Russia. While in Cairo we played three concerts in the International Agricultural Exhibition. We were instructed not to buy stamps for mailing letters home because the stamps would be stolen and the letters would never leave Egypt.

While in Cairo, we visited the Pyramids and the Sphinx of Giza, the mosques, and the museums containing the ancient ornaments collected from the tombs of the Pharaonic and Islamic, including one of the Seven Wonders of the World.

We were told that, in general,

there were from fifteen to twenty days of rain annually. Another great attraction in Cairo are the Bazaars, where tourists go to bargain and bid for traditional Egyptian gifts. We also had the rare experience of having a special dinner in a tent on the Sahara Desert. We ate, rode camels, and were entertained by Egyptians playing their native instruments.

From Cairo, we flew to Amman, Jordan where we performed in an Ancient Roman Theatre, made of stone on a hill, in 700 B.C. The Roman Theatre was filled to capacity, with over 4000 Jordanians. While in Amman we stayed in private homes; I stayed with the head of antiquities of Jordan. The wealthier families have a maid and a servant, but there are also hundreds of refugee families which make up the slum section of Amman.

Amman is built mainly on four hills; practically every building and house is constructed with a flat roof, and practically all the houses are made of a beige brick or stone. Also practically everyone in Amman was able to speak and understand English so we were able to converse with almost anyone.

We had a treat seeing the Jordanian Army Band march and perform a light concert afterwards. They played familiar numbers, such as "Yankee Doodle". selections from "Oklahoma", and "Stars and Stripes Forever". It was a relief hearing another band perform for a change, except for the intonation problems on that very hot day.

The food we received in the Jordanian homes was rather spicy at times. However, from the time we entered Egypt we had access to American made goods and foods.

From Amman we drove to Jerusalem for a concert and then to Bethlehem. Michigan's Symphony Band is the first concert group to perform in Jerusalem in twenty years and the first ever to perform

in Bethlehem. Their reactions were extremely enthusiastic to all the compositions we performed.

We saw the Jordanians on the way to Jerusalem living in great poverty: dust blown tents, mud and sandstone huts, etc. Moreover, the people still refer to the highways as "the road to Jerusalem" or "the road to Bethlehem". Some of the band members swam in the Dead Sea and visited the ancient town of Jericho. We also toured the Mount of Olives and the Garden of Gethsemane, and into the new wall and what is left of the old wall of Jerusalem. In Bethlehem, we toured the Church of the Nativity. This is the spot where the OLD INN once stood in which Christ was born in the cellar under the INN. While in Jordan, we also made a trip to the ancient city of Petra, which is a complete city carved in rose-colored rocks; hence it is called the "Rose City". The Nabeteans built this town and today it is a distinguished commercial site. The precision of the carvings was amazing.

From Petra we went to Beirut, Lebanon, which was probably as beautiful, and also as dirty in certain areas as Cairo. All through the trip the band's doctor made restrictions on eating certain foods until arrival at Beirut and Athens, Greece; here, we were able to eat greens and drink milk. Every few days, we were moving to a new country, with new foods, new customs, and new currency, which at times was difficult to get accustomed to. Among other concerts, we performed at the International College and the American University of Beirut, and the seventeen piece jazz band (Members of the Symphony Band) performed on National Lebanonese Television. In general, Beirut was very much like America.

On to Nicosia, Cyprus which, up until August 1960, was under Brit-

(Turn to page 68)

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H.N. WHITE PRESENTS NEW KING "SUPER-20 SAXOPHONE SHOWCASE" FOR SCHOOL JAZZ BANDS

The new King "Super-20 Saxophone Showcase" offers music educators an exciting new approach to school jazz programs. Each kit contains modern jazz arrangements of four numbers - "Gone With The Wind", "Speak Low", "Class Break at Cool School", "All The Kings Blues". The arrangements are designed for stage bands and feature five saxophones. An actual recording of the four numbers by professional artists is included. The "Super-20 Showcase" also contains suggestions for rehearsal procedures and use of the recordings. The arrangements are for first and second alto sax, first and second tenor, baritone sax, drums and string bass.

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The "Showcase" provides interested high school and college students with jazz ensemble experience in a new exciting way. It gives today's jazz students an opportunity of playing exciting, professional quality arrangements of the type rarely available for them. They are not 'written down' however, providing a legitimate and rewarding challenge to young musicians. For the first time, student musicians by alternately listening to the record and playing the arrangements - can get the 'feeling' of music, learn rhythmic values and phrasing. They can get the same feeling that comes from 'sitting in' with professional groups, an opportunity that too infrequently presents itself to today's student jazz player. The four Showcase tunes are more than re-hearsal items. They can be used by combos, and also as a feature number by the saxophone section of a stage band.

Within the last decade, there has been a tremendous increase in interest in student stage bands. More and more, the stage band is becoming an integral part of school music programs. The growing stage band festivals highlight the trend. Studies of existing stage and dance band programs have revealed many problems. One of the greatest difficulties in organizing a school jazz program and keeping it going is finding enough suitable material. Stock dance band arrangements are too

'tired' for the average high school musician. He wants something more alive. Standard arrangements underestimate the student's talent. If no challenge is presented by the material, the student soon becomes disinterested. The other main problem is that the instructor, who must insist on exactness of dynamic and rhythmic interpretation in the concert field, has to show the jazz performer the means by which this type of music must be 'felt' to be played correctly.

With these problems in mind, the King "Super-20 Saxophone Showcase" was developed. While great care has been taken to be sure that the parts 'lay well' on the instruments involved, there has been no surrender to the all-too-prevalent trend of 'writing down' to the young performer. The recorded samples give the student a precise idea of the sound that is desired. By playing along with the recordings, the student gets the feeling of sitting in with professional musicians.

The King "Super-20 Saxophone Showcase" has been hailed as a great step forward in the development of school jazz programs. Charles Suber, publisher of "Down Beat" writes: "These arrangements, written by Dick Wooley and distributed with the cooperation of the H. N. White Company . . . show a welcome realization and a keen awareness of the actual needs of today's school jazz musicians."

The idea of the "Super-20 Show-case" was conceived and executed for H. N. White by Dick Wooley, who has been a music teacher in the Shaker Heights (Ohio) schools, a jobbing trombonist and an arranger for some of the country's top jazz groups — including Buddy Morrow and Kai Winding.

Educators interested in the King "Super-20 Saxophone Showcase" may write to The H. N. White Company, 5225 Superior Avenue, Cleveland 3, Ohio, for full details, or see their King dealer. Copies are available, including arrangements and record, for \$2. Additional records only are priced at \$1.

U.S. Air Force Band To Appear At Mid-East IMC

The Duquesne University Mid-East Instrumental Music Conference is being hosted again this year by the Penn-Sheraton Hotel in downtown Pittsburgh, from March 21-24, 1962.

In its desire to provide instrumental educators with the ultimate in musical experience, the Mid-East is this year presenting the United States Air Force Band under the direction of Col. George S. Howard.

Acknowledged as one of the best concert organizations in the nation, the U.S.A.F. Band is the official musical representative of the Air Force branch of the military service.

During its 19 years of existence, the U.S.A.F. Band has accumulated an enviable record, having played in person to over 20 million people of every race and political ideology, traveling over one-and-a-quarter million miles to 46 nations.

Perhaps its most significant triumph was performing before 130,000 people in Berlin's Olympic Stadium and having to refuse admission to an additional 50,000.

It is ironic and gratifying to note that an agent of good-will from the U.S. commanded an audience that even Hitler himself never equalled, and did it in the stadium that Hitler himself built.

Col. Howard and the U.S.A.F. Band will give the grand opening concert of the Duquesne University Mid-East Conference on Wednesday, March 21 at the Penn-Sheraton.

Chairman of the 1962 Mid-East Conference is Don McCathren, Duquesne University's director of bands and an associate professor of music.

Anyone wishing to receive a copy of the Mid-East tentative program or other information should write to Mr. McCathren, chairman, Mid-East Instrumental Music Conference, Duquesne University, Pittsburgh 19, Pa. Hotel reservations are to be made direct to the Penn-Sheraton, Pittsburgh, Pa.

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By Walter A. Rodby

Director of Vocal Music, Homewood-Flossmoor High School, Flossmoor, Ill.

Publishers of Choral arrangements books should send all material direct to Mr. Walter A. Rodby, 819 Buell Ave., Joliet, Illinois.

What's New

Lots of things are new, but the hottest is a festival fanfare for mixed chorus, with optional brass and percussion accompaniment, just published by Boosey and Hawkes. This one is a real tonsil burner, and probably the most brilliant sound you'll hear in a season of downbeats. The publisher will send you a free copy if you will write and mention you saw it reviewed in this column. Here are the particulars:

FANFARE FOR A FESTIVAL

(All Praise To Music) for SATB, with optional brass choir and tympani, by Ron Nelson. Octavo #5388, Published by Boosey and Hawkes, P. O. Box 418, Lynbrook, L. I., New York 20 cents.

Most festivals or concerts that involve band and choir usually wind up the show with a big choir-band number, but not very often do you find this combination taking advantage of the opportunity to perform an opening number.

Here is a brand new number that is about as brilliant an opener as you will ever find. Scored for mixed chorus with some divided parts and an optional accompaniment for brass choir and tympani, it has real built-in excitement without being difficult or tricky. Composer, Ron Nelson, presently Professor of Theory and Composition at Brown University, is particularly skilled at writing imaginative and brilliant choral fanfares, and this one in praise of music is just right for your concert opener-with or without the optional brass and percussion. The opening choral trumpeting, Praise, All Praise to Music" sides into a soft, legato passage that ends in the words "filled with joy and peace". The opening passage is repeated, only this time a tone higher, closing with the words "in open song". It's a real thriller, and what a sound!

Can Your Choir Sing in 8 Parts?

Even the most inexperienced choir can manage eight parts, providing the harmonic and rhythmic elements in the number are not too difficult, and the vocal ranges are within reasonable limits. We have heard many school choirs of 32 voices and even less sing in seven and eight parts quite successfully. Eight-part choral music makes a marvelous vocal texture, and when young voices can manage this multiple sound, you get a spirit of accomplishment that contributes so much toward building enthusiasm and respect for the choir and for the music they sing.

The secret, of course, is in selecting the right eight part piece. Get a simple one first,-one that does not demand too much, but one definitely in the "goose-pimple" category.

All this leads up to our latest publication, an eight part choral number by Tschaikowsky we'd like you to know about. The publisher will be glad to send you a free copy. Here are the details.

OH LORD, RULER OF ALL NATIONS, SSAATTBB a cappella, by Tschaikowsky, arranged and edited by Walter Rodby, Octavo #WR-103, published by Plymouth Music 1841 Broadway, Company Inc. New York 23, N. Y. 25 cents.

Tschaikowsky was not a prolific writer of church choral music, but some of the loveliest choir music ever written came from this great genius. Always Tschaikowsky has the quality of finding the absolutely just-right medium for any music he wrote, and this 8 part piece is no exception.

Written originally for a church choir in St. Petersburg, it is still part of the Russian Orthodox lit-

A number like this one has marvelous possibilities for festival use, easy, and yet creating that fullness so necessary for a successful festival sound.

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Art. you setti Al o, it's real a cappella music and programs very well. Naturally we are prejudiced, but try it and you'll why.

Kjos Reading Clinic

Not long ago we attended a new materials reading clinic at the Kjos Music Publishing Company in Park Ridge, Illinois. Over 275 choral directors attended and formed their own choir. It was amazingly well balanced, and in about three hours of singing the "Choir" got through an enormous amount of new ma-

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Guest director for this operation was a fellow named Gerhard Schroth, a most talented and articulate musician. "Gerry" as we call him, does a marvelous job as a festival director or as a clinician for choral technique and sight reading clinics. The old wheeze, "in great demand", really does apply to this talented musician, and if you are looking for a particularly articulate director who does a terrific job with choral groups young and old, big and small, we recommend Mr. Schroth without reservation. Write him in care of Neil A. Kjos Music Co., Park Ridge, Illinois. He's just great, honest.

There's a good reason for this big plug. At the Kjos reading clinic, we wrote down some of the remarks Gerry made to the 275 directors. We offer them to you because we feel you will enjoy them as much as we did.

Says Schroth

"Seat your choir by sound, not by

'So often, our ear travels only in one direction, up and down . . . that's barbershop listening. We must also learn to listen horizontallymusic listens that way, too, you know."

"Whatever you do, don't stop when you're sight singing. Tell your choir you'll meet them at the last note."

"Find music that shows your choir off-not up!'

"Now here is a difficult piano part, so let's have a moment of silence for the accompanist."

"Don't be afraid to sing a religi-ous number full voice. Theres absolutely nothing wrong with making a little ecclesiastical whoopee."

"A fine conductor is not a master of technique, but a servant of the

"Folk songs are like briar roses, you take them out of their natural setting and they die."

"Like it says in the Messiah, folks, we have to make those rough places

"Sight reading is the process in which eyes and ears get together."

"Call your low basses the quarry

New Books of Rounds, Catches, and Cannons

Three new books of rounds and cannons have been published recently-all quite good and useful.

1. CATCH AS CATCH CAN, a collection of unusual rounds arranged for girls or boys chorus by Gerald Sears, Published by Pro Art, Vol. #600, at 75 cents.

Here are five new collections of one of he oldest forms of part singing. Exceptionally well-edited with a separate line for each part, this book makes a fine introduction to part

Every choral director should have a number of good rounds available for fun-songs. This book of 9 rounds will go a long way to help fill the fun-song repertoire.

ROUNDS FROM MANY COUNTRIES, a collection of fifty cannons for singing and recorder playing by Ruth Anderson. Published by G. Schwier at 75 cents.

A collection of rounds mostly from European countries. Can either be sung or played. Excellent new material that is musical fun for all.

3. ROUNDS FOR EVERY-ONE FROM EVERYWHERE. Compiled and edited by Salli Terri. Published by Lawson-Gould at \$1.50.

> "To all delightful, except to the Spiteful; To none offensive, except to the Pensive."

A good collection of two, three, four, five, six and eight part rounds from a multitude of sources. A real bargain, too. W.R.

The End

America's High School Soloist Hall of Fame

(Continued from page 13)

Russell is considered one of the finest and most reliable percussionists, professional or otherwise, by T. Burns Westman, Director of the Oklahoma City Junior Band. Mr. John S. C. Kemp, Minister of Music, of the First Presbyterian Church recommends Russell as an

outstanding young citizen as well as a top bracket musician.

THE SCHOOL MUSICIAN welcomes Russell Hartenberger of Oklahoma City, Oklahoma into America's High School Soloist HALL OF FAME.

Be Alert

A great deal of the room-at-thetop is made by the men up there who have gone to sleep and fallen





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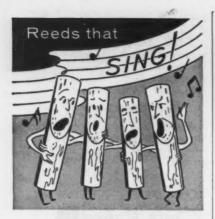
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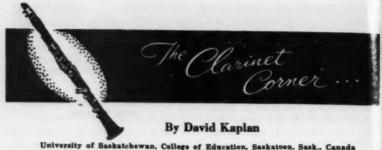
13½ times as much as you gave to fight cancer

Shocking? Yes. And here's another shocking fact: in 1961, cancer will strike in approximately two out of three homes.

Go bowling. It's fun. Enjoy yourself.
But when you spend fifty cents
to knock down pins—give as
much to the American Cancer
Society—to knock out cancer.

If you do that, you will be giving \$450,000,000 to fight cancer this year. Thirteen and a half times as much as last year!

Fight cancer with a checkup—and a check to the American Cancer Society.



or Baskatchewan, College of Education, Saskatoon, Sask., Canad

Publishers should send all material direct to Mr. Kaplan.

Some Notes On the Eb Clarinet

The status of the little Eb is receiving more attention these days. Surveys conducted by band organizations clearly show the interest in this instrument. The clarinet choir is also providing source materials for the Eb.

There was a time when directors had a logical reason to exclude the Eb from their instrumentation. Unhealthy experiences with the Eb included poor instruments, poor players, and the attitude that the Eb was after all only a novelty. Many directors did not know how to select or train Eb players. Consequently, the whole experience with the Eb was rarely a pleasant one. Today, with more attention being focused on the Eb by manufacturers, the director is in a position to acquire a well made instrument. Clinics, articles, et al have stressed the need for selecting a fine pupil for the instrument; in addition, more information has been given relative to the differences between the playing of the Bb and the Eb.

With regard to these points, I must mention a communique received from Mr. Lucien Cailliet last May. Mr. Cailliet, Educational Director of G. LeBlanc, has long been associated with the clarinet fraternity. Briefly, the major points of Mr. Cailliet's stand are these: to obtain an effective band tutti three elements are needed: 1) a sonorous middle register 2) depth of the lower register 3) a solid, brilliant high register. Two of these elements, the low and middle registers, seem to have been attained. The high register, on the other hand, is still weak even with an increased flute section. To correct this high register deficiency, the Eb clarinet must be added (perhaps two for a band of 100).

Mr. Cailliet's points are well taken; no doubt these ideas will

form items of discussion at various conventions throughout the year. Certainly, the Band Lab will voice some comments. Suffice it to say that we do consider a good Eb clarinet to be a vital part of the band; in the hands of a capable player it can add to the overall tone color and strength of the choir or band.

New Music Reviews

Gotham Collection of Clarinet Solos, compiled and arranged by David Kaplan, Jack Spratt Music Co., 4.00, 1960.

The purpose of this collection was to provide decent materials for the young clarinetist. The Little Suite (Purcell), Lullaby & Moderato (Reinecke), and Romanza & Alle-

(Turn to page 71)



Money for Your Treasury
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{ LEDIANC }

Created by Messrs. Georges and Leon Leblanc and acoustician Charles Houvenaghel after 35 years of research and experiment, the Leblanc Saxophone is constructed according to the Boehm principle. It recognizes fully the fact that there can be no homogeneity of sound with some emission holes open while others remain closed. It is based upon the proven principle that when any note is being emitted, all notes below it should have their holes of emission open. As a result, the Leblanc Saxophone plays with a unique and remarkable evenness of scale.

Fingering is the same as that on Sax-system saxophones—anything playable on the old system is likewise playable on the Leblanc Saxophone—but with many new opportunities for expression. An entirely new horizon in saxophone technique is opened for the saxophonist—greater playing ease, new trills, better tone with homogeneity, the possibility of a new chromatic scale and the mastery of fast passages more easily and in far less time. For the student, the exquisite simplicity of the Leblanc Saxophone is a real contribution, permitting even the beginner to play well and to do so, quickly.

Among the many Leblanc developments are a special coupling mechanism incorporated into the Leblanc system enabling the player to lower the pitch in the left hand key bank one semitone by depressing the second finger of the right hand; a fully articulated G= enabling the player to produce intervals from C=, B and Bb (bell keys) more efficiently; and the Leblanc Action-Poised Touch which permits a lighter, more rapid and positive feel—quicker response and articulation. These and many other equally important improvements provide far better tone quality, intonation, tonal balance, response, flexibility and expressive qualities.

The new Leblanc acoustical design frees the saxophonist from worries about traditionally out-of-tune notes, variations in tone color, uneven resistances in the scale and variations in resonance. The player can now concentrate his full attention upon interpretation rather than upon overcoming the deficiencies so noticeable in the conventional saxophone. One need only play a few tones on the Leblanc Saxophone to see how successful has been the development of this superb instrument.

Model 100 Leblanc Alto Saxophone
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Let's Look At Methods

By James F. Herendeen, N.C.B.A.

Instrumental Music Department, John Adams High School, South Bend, Indiana

As our collection of methods has grown with the frequent receipt of new materials, we have found need to catalogue them for quick reference and cross checking. It has been interesting to note that nearly every piece of text material will fall into one of several categories: 1. Traditional All-Purpose methods (e.g. The All-State Method by Claude Smith;) 2. Supplemental studies (e.g. Tone Building and Intonation Studies by W. C. White) 3. Interest Builders (e.g. 6 Way Concert Melodies by Prescott and Phillips) 4. Enrichment materials (e.g. Treasury of Scales by L. B. Smith) 5. Special area texts (e.g. 150 Original Exercises by Grover Yaus).

The great numbers of rhythmic studies and reading improvement texts that have flooded the market indicate a great deal of concern about the sight reading ability of the instrumental music student. As more and more of our bands and orchestras enter contest-festivals the need for improved reading ability is evidenced in the sight reading portions of those events. Certainly, accurate reading ability by all members of a playing organization will contribute to the overall accomplishment in a year's work. Many excellent bands depend upon strong section leaders to pull the rest of the organization through unfamiliar numbers. Too often the depth of reading ability runs very shallow in our bands and orchestras. Perhaps judicious use of the new training materials will contribute materially toward raising or better equalizing the reading ability throughout our organizations.

This month we would like to present two rather new methods that set out to help in this problem by two different but rather contingent means.

Adventures in Rhythm by Igor Hudadoff, published by Belwin in 1960. Student parts 85¢ and conductor book \$2.00

It is probable that the author intends this book to be supplemental material since he indicates that it can be used in conjunction with an Publishers are invited to send a conductor's part and clarinet part directly to Mr. James F. Herendeen, 1042 Culver Place, South Bend 16, Indiana, for review consideration.

All questions regarding this column should be addressed directly to Mr. Herendeen by our readers.

elementary band method. He further labels it as a book for young bands. This intention is all very good. However, the director inspecting this book should note that it can be very well used as remedial material for junior high and high school bands that need extra basic work in rhythm counting.

Our two books for this month present an interesting conflict of opinion on the part of the authors. Mr. Hudadoff contends that the proficient reader depends upon an ability to recognize groups of notes and does not particularly depend

upon mathematical analysis of beat placement within the measure. He tries to isolate and treat separately the most commonly encountered patterns that the student will play in standard literature.

The 9x12 book is divided into 29 units each consisting of 8 preparatory patterns and 4 mixed patterns all presented in unison. At the conclusion of each exercise there is a series of harmonized measures to which the student is to apply the various rhythm patterns in combinations.

The range of each instrument is quite modest and well within the abilities of second semester beginners at most. The author suggests that the book be used by young bandsmen in warm-up and in memorizing the most common scales and keys used in the band.

While we would not argue with the author's intent that the book be used with elementary bands, we would hope that teachers might consider its use for more advanced groups. It might very well be that, since Belwin has virtually flooded the market with rhythm training materials of all degrees of difficulty and usefulness, this book is the most easily understood and most universally applied to younger students. We will review some of these other Belwin publications at a later date.



Elements of Band Technic by E. C. Moore, published by Summy Birchard in 1958. Student books \$1.00 and full score \$3.50.

Interestingly enough this book is sub-titled "162 Scale, Chord and Rhythm Studies for Reading Improvement". Technic titles may lead one to believe that such books are designed to develop the manipulative skills of the student as an end in itself. While it is desirable to develop technic for technic's sake it is also true that many youngsters could be better sight readers if they were better able to manipulate their instruments. Too much of their attention is diverted to awkward and rapid fingering demands that they cannot meet.

The book divides well into 13 sections devoted to warm-ups, chromatics, finger patterns, major and minor scales, arpeggios and rhythm patterns. Each section is quite complete and presents the material with excellent explanation on a neat and well arranged page. This is an enrichment method that will find its best use with advanced junior high

and high school bands. It is designed to stimulate interest and build technic. When coupled with Leonard Smith's Treasury of Scales now published by Belwin, it should provide all the key and scale training material a good band should need. Mr. Moore should provide a viola book to go with this set so that it could be used for orchestra as well as band.

The only fault we find with this excellent method is the rather pedantic way in which some of the material is presented. There are many teachers and authorities in music education throughout the country who would disagree with the author's statement that the arithmetical location of beats within the measure is superior. He disavows the practice of calling four 16th notes Mis-sis-sip-pi and by compliance with the teaching of Dalcroze the author rules out toe tapping in favor of the use of larger muscles in entire foot beating. Our guess is that Dalcroze would agree that marching band experience meets the need to utilize the larger muscles, and we could revert to simple toe tapping in the bad room.

These impositions of the auth a personal opinion might well be n-corporated in a college text book or at most in the conductor's score. We feel, however, that they should not be placed in the student book. It places an unnecessary test on the teacher-student relationship especially in cases where the teacher may like the book but is an adherent to a contrary educational philosophy or technique. The best designed books allow for a certain amount of pedagogical latitude on the part of the teacher.

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Armstrong Announces New "Heritage" Flute Models

(Continued from page 10)

made instrument is the result of many years of research and experiment on the part of its creators — the W. T. Armstrong Co. of Elkhart, long recognized as one of the leading manufacturers of flutes for school and standard professional use.

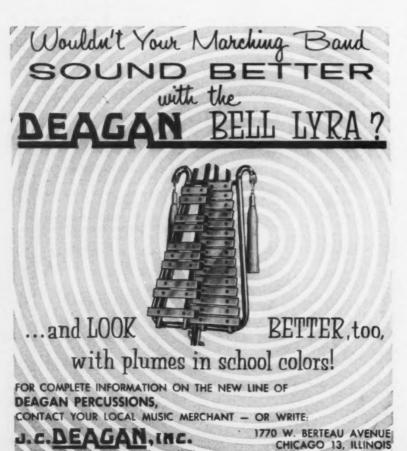
In concept, the Heritage Flute differs radically from so-called "commercial" instruments. Where the latter must be designed not only for musical excellence but also to withstand the rigors of student use, the Heritage has been conceived and executed with sole regard to the most exacting requirements of the concert artist.

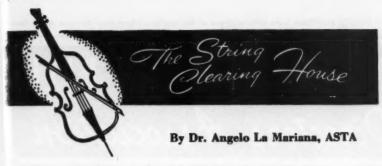
Except for fine stainless steel screws and 12 kt. gold springs, Heritage flutes are tailored in premium solid silver throughout. Featuring all known fine flute structural details including genuine cold hammered drop forged keys, they are available in conventional as well as French models, each with either C or B foot joint. Each instrument is supplied with a head cork indicator cleaning rod and a top quality morocco grain leather covered French oval type case. A fleece lined canvas zipper-closing handle style case cover is included as regular equipment. Prices range from \$415 upward.

They Are Making

(Continued from page 6)

The entire staff of THE SCHOOL MUSI-CIAN takes pride in presenting Mr. Cecil Karrick of Bowling Green, Kentucky who is truly helping in the wonderful work of "Making America Musical".





Fine Arts Department, State University College, Plattsburgh, N. Y.

Happy Holiday Season to you all! As has been our custom we will review music and scores appropriate to the season. Incidentally, we feel students, musicians and listeners will appreciate scores as holiday gifts.

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String Orchestra

Matesky, Ralph; arr. A Wreath of Carols; Pub. Chappell & Co.; Price Sets A, \$4; B, \$6; C, \$8 (score included); score \$1.50; parts .40.

Scored for three vl, va, cello, bass and pa, the seven lovely carols may be played in entirety, any groupings or singly. The preface has a brief history of the carols: "Dans cette Etable, Hampshire Carol, The Waits' Song, Baloo-loo Lammy, A Carol of Mary and Old Twelfth Night Song". The carols have been tastefully arranged and fingered and edited. Print is extra large and clear.

First vl, 7th position, mostly 3rd; 2nd vl, 3rd position, mostly 1st; 3rd vl, #7 in 2nd position; viola #7, 3rd position; cello and bass #4 in 4th position, Keys C, F, Eb, a and g minor. Grade III.

Orchestra

Whitney, Maurice C.; Toy Train; Pub. M. Witmark; Price: Set A \$9; B \$7.50; C \$6 (includes full score) Full Score \$2.50; Pa. Cond. \$1; Parts .40.

A delightful novelty for good elementary and above orchestras. Students and audiences will enjoy this well arranged work. Set C does not include all reed and brass parts. Print is large and clear on heavy

All strings playable in the first position. First violin third and 1st position because of divisi. Key G. Time 3:30 Grade III.

Scott, Raymond; arr. C. P. Herfurth; The Toy Trumpet; Pub. Advanced Music Corp. Price: Set B \$10; C \$8; Pa. Cond. \$1.25 parts, 60¢.

An interesting arrangement of the popular tune for school orchestras. Publishers should send all material for review direct to Dr. La Mariana.

The selection can serve as a novelty or feature the trumpet solo. Some fingerings appear in the trumpet and adv. vl. parts. Print is large and clear on good stock.

Adv. vl. 4th position. vl A, B, 2nd vl, va and bass, first pos. cello 2nd pos. Key Eb. Time 4:30 Grade III.

Whitney, Maurice; Holiday Tune; Pub. M. Witmark & Sons; Price: Set B. \$4; C \$2.50; Pa. Cond. 60¢; Parts 30¢.

A melodious selection, tastefully harmonized and scored for elementary orchestras. Unfortunately there is no full score. At this level it is most important to the conductor in order for him to assist his young charges. A third vl (T.C. viola) is included in the sets. Print is large and clear on good stock.

All strings except cello 1st position, cello 3rd position. Key C-G. Time: 3 min. Grade II.

Large Scores

Thompson, Virgil; The Plow that Broke the Plain; Pub. Mercury Music Corp. Available Theodore Presser. Price: Score \$4.50; Set \$15; Parts 60¢.

Six selections from the fine score written for the motion picture in 1935, suitable for college and community orchestras. Parts of the text are incorporated in the score. Editorial arrangements to make the score practical for groups are included in the foreword. Print is clear on heavy stock. 58 pages.

Bassett, Leslie, Five Pieces for String Quartet, Agent: Galaxy Music Corp. Price: Score \$2. Parts \$4.

The second publication of the Society for the Publication of American Music. The work is dedicated to the Stanley Quartet at the University (Turn to page 60)



- 1. Conserves valuable teaching time.



AMERICAN SCHOOL BAND Directors Association

CONVENTION IMPORTANT TO A S B D A MEMBERSHIP

By Phil Fuller ASBDA Editor

The past five columns have carried a full account of the inspiration and recreational activities of the Cleveland Convention. The roster of performing bands, clinicians, individual and panel speakers is so outstanding that even the most blase of convention-goers should be inspired to make an all-out effort to attend this one. Even a most casual glance will indicate that the Ohio Committee and membership have pulled out all stops to make this a memorable event for those who attend. Their efforts will be rewarded if those of us who are the beneficiaries of their time, effort, and energy will indicate our appreciation with personal expressions as we meet them at the convention.

The official members of the committee are:

Charles Ruddick, Dale Harper, and John Farinacci — Co-Chairmen Emil Puffenberger, Royal Reynolds and Wayne Reger — members

Mac Carr, Emil Puffenberger and Charles Ruddick, Planning Committee

The most important activity of the convention, however, is the conduct of the business of the Association the basic reason for having the convention. And this is where every member assumes a role of paramount importance. This is an Association in which every member is assumed to be of the highest calibre, and as such, it is assumed that he or she has a very valuable contribution to make to the successful operation of the association business. It is true that the executive board meets long hours and it could easily appear that they seem to make a large number of decisions. If one looks at the minutes of our business sessions, however, it becomes obvious that with the exception of the mechanics of running the association, all other items discussed are presented to the membership as "Recommendations from the Executive Board". And the final decision rests on the vote of the membership at the business meeting.

The executive board must of necessity serve as a clearing house of ideas, as well as to clear the business docket of mechanical items of association business. They must of necessity assume a leadership role in making decisions as to direction, promotion of projects, et cetera. It is assumed that as the elected officers of the association, they fulfill these very serious responsibilities. It is wrong to assume, however, that because these dedicated individuals do assume their responsibilities of leadership that this eliminates the need for membership participation at the business sessions. Every member is needed here to lend his talents, inspiration, and support to the Associ-

Election of Officers

One of the most important items of business is the election of officers. It sometimes appears that this item. because it usually is placed on the agenda of the last business session, does not receive the proper amount of consideration that its importance warrants. It seems to this editor that there is a vast difference between mental preparation for this item and political maneuvering. Because of the premise of selectivity upon which membership is selected, the assumption is valid that each member is a potential candidate for office, and members should be ready and willing to submit suggestions to the nominating committee. It is difficult, if not impossible, for the few members named to fulfill the responsibility of

submitting a slate of officers to know the full potentialities and capabilities of all of the members present. Therefore, each member present has a responsibility in seeing that the best possible slate of officers is elected. T. prob

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In order to know who to suggest for the various offices I would like to list some of the possible requirements for the various offices:

PRESIDENT: Although the elected President does not take office until the following January, his decisions begin with the closing of the convention. This is particularly true of a situation such as this year, when the convention is held in late December. Anyone assuming this office should be prepared to begin intensive labor immediately and continue without much let-up until the books are closed on his term of office. The responsibility of conducting the meetings at the convention is only the consummation of all of the work which has transpired since taking over the reins of office. This person should have facilities available to him to carry on voluminous correspondence; he should be able to make trips in connection with his official duties as President; he should have an understanding and sympathetic school administration; and last, but not least, if he is married and has a family, they will need to be very understanding. (Pres. Carr tells me he has written over 2500 letters, averaging 10 a day at home besides those done by 2 secretaries at school.)

VICE PRESIDENT: As chairman of the National Organizing Committee the Vice President must also be ready to carry on full-time correspondence in connection with his duties and responsibilities. If one has never had the opportunity to observe the requirements involved here, it is amazing the amount of correspondence necessary sometimes

just to clear up one item of business.

TREASURER: Here again, is a problem of correspondence, with the added task of maintaining a current membership list of all active, affiliate, and associate members, as well as the obvious duty of keeping the books of the association. This is another task which begins immediately, and doesn't end until the books are closed on the term of office. It involves constant correspondence, organization and coordination.

SECRETARY: This office is possibly the most seasonal of all. At the convention the secretary must see that all minutes of the board, general sessions, and committees are accurately kept and reported. This often requires staying up after everybody else has retired in order to have copies available for the next meeting. When the convention is over the secretary must compile, edit, and publish them for the membership.

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All of the officers are members of the executive board which means that there is very little free time. Board members can plan on business sessions lasting into the early hours of the morning, and they must make the decisions which are inherent in leadership roles. All of the organization, the planning, the programs, etc., which have made our conventions run so smoothly and efficiently have not been accidents - they have been the result of long, arduous hours of labor on the part of the elected officers. Their election should not be taken lightly - think about it before the last general session.

Publicity Committee

One of the new items at the con-

(Turn to page 67)

President's Letter To Our Members

In the past nine issues of THE SCHOOL MUSICIAN, the official publicity organ of our Association, we have made a feeble effort to draw a group of word pictures for you of the etiological concepts that express the very basic philosophies of the American School Band Directors' Association. There have been several reasons why these blueprints of our basic perception were expressed in such indelible phrases.

Primarily, we felt that there was a misconception and misunderstanding of our basic principals by some individuals, both within the Association as well as outside the portals of membership. We felt that certain criticism did not in any way mirror our activities or basic thinking as it associated itself with ASBDA. We felt that by the use of a more exacting and complete explanation, these foibles could be corrected and a more pleasing aura of understanding achieved.

For the most part, our criticisms and suggestions for improvement have been slanted toward our own active membership. We wished to clarify and explain to all the new members many of the basic concepts of ASBDA. In addition we wished to reindoctrinate the old members who perhaps had been negligent with their sincerity of purpose.

A third facet of our thinking was, in turn, purely coincidental, but in no way the least important, to this explanatory campaign. It dealt with that great multitude of readers who peruse the pages of this magazine each month who are non members.

laymen in the band field, people who would at no time ever think of membership as a goal. It was our premise and hope that by reading these explanations of our philosophies, precepts and concepts, they would become better versed in our justification for an existance. It is then to these three groups of people along with our own loyal membership that we have focused our tri-pronged educational program. A program that we hope has reflected the very depths of thinking and the basic organization of ASBDA.

How successful this type of program can be or how much it will achieve, can only be measured in repeated attempts of this kind, hoping against hope that some one reader will visualize the attempt being made toward an ultimate goal, an informed membership, and will heed the lesson.

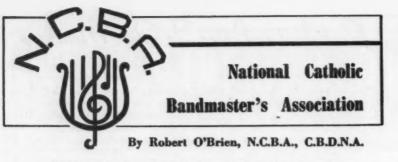
It is our fervent hope that you will be informed to the extent that you too, will stand up and be counted among the faithful. That you are willing to accept the cloak of responsibility and aid in the forging ahead toward new goals that can become a reality by doing, as opposed to hoping. The clay for the mold of success is within our grasp, if we but reach out, take hold of the ring as it passes by, in one concentrated effort toward a unity of purpose.

It will take every bit of effort and strength at our disposal to accomplish this goal. We must fight untruths with fact, not fiction; explain instead of criticize; be constructive

(Turn to page 67)



A.S.B.D.A. BAND OF THE MONTH . . . This outstanding concert and marching band hoils from Brattleboro, Vermont, and is conducted by the A.S.B.D.A. Vermont State Chairman, Dr. Kenneth Forbes.



N.C.B.A. President, Bernard Qubeck, St. Joseph's College, Rensselaer, Indiana THE SCHOOL MUSICIAN is the Official Organ of The National Catholic Bandmasters Association.

ROBERT O'BRIEN NCBA Editor

National Views from the President's Desk

Many music educators will be alarmed, yet others will be elated at the developments in the State of Michigan and more recently in the State of California, when they learn the legislature's views toward the training of young teachers.

Russell Kirk, in writing for the "National Review", October 7, 1961 states that the California legislature recently passed Senate Bill 57, which is a reform of state school requirements for the teaching profession. Dr. Kirk continues to state that this act requires that every prospective teacher must have majored or minored in the subjects which he intends to teach. He tells us that according to this act there will be no longer a major in Education, but in the intellectual discipline. Just what this trend of State Legislatures will mean to Music Education is not quite clear in the reports we have read. This movement has been discussed many times over the last decade and even before that, and many interesting proposals have been offered.

The fact must be remembered that the virtuoso does not always make the most effective teacher. In most cases it is the instrumental teacher who realizes the opportunities for bringing instrumental music into the vocal music classes, as well as social studies, art, literature, and even science classes who enjoys the greater success in the school. Music must not become a competitive activity between teachers. All of music is for all the children in the school.

Bernard Qubeck, President-NCBA

The Band Down Yonder

New Orleans, the mother and avid promoter of dixieland and jazz, also boasts many fine school bands. One of the bigger and better marchingconcert groups is the Holy Cross High School Band. One of the largest Catholic schools for boys in the South, Holy Cross has long had a tradition for making fine music. A band was organized as far back as the 1890's and has been going with zest ever since.

With a membership of eighty, the band begins its year of marching and musical activities in mid-August. Mornings bring twenty or thirty eager musicians ready to finger Bnatural wrong, but willing to learn the correct fingering-and other things. In the two hours of rehearsing that goes on five days a week for three weeks before school opens, they learn to march in a company front, perform all of the essentials needed for later football shows and (mirabile dictu!) learn to put the right valve or key down for some of the right notes.

In the evenings of these three weeks, the veteran members come together for two-hour rehearsals. They have marched and played together for years and learn the new entrance and music designed for the football

shows rather quickly.

Fall band shows are simple with the exception of the company front, close-order-drill entrance which requires three or four minutes to perform and long hours to perfect. It involves many changes of pace, formation and direction as the band enters the field. The music for each show is old, well-known and written in simple four-part style which makes it easy to be heard in the stands. Cornets play melody; clarinets and E flat instruments, harmony; tenor sax and baritones, countermelody; basses and trombones, chord tones; and drums, rhythm. The Riger Band

Director, Brother Roberto, CSC, 18signs the shows, arranges the milic and has it ready to hand out by lite August. Ten shows a season ce standard. Sousa marches, pep soi 38 and popular selections are perforn d in the stands thirty minutes before game time in a type of pre-game concert.

Three or four days of the week are spent out of doors. Marching and music have equal time during the football season, and not until December is the band able to devote all of its time to concert music inside.

Before the concert season begins, a rigorous audition and screening procedure separates the players from the beginners, so to speak. The best musicians are placed in the concert band which meets for one hour before school each morning. The less proficient players enter a training band which meets for one hour after school. No school time is given to music instruction. Sectional rehearsals are held twice a week for brass and twice a week for reeds. The entire ensemble meets on Fridays to blend its accomplishments of the preceding days. A full concert is given at Christmas for parents and friends.

During the winter season, the band appears in concert at various local hospitals. The young men in the gray and blue uniforms are treated as members of the "family" at the Home for the Incurables and the other institutions where they appear. Some of the patients have no living relatives and in their loneliness, they look forward to these modest musical offerings that bring young faces and warm hearts to their confinement. For the boys, it is a sobering experience to learn that all people are not young, robust or blessed as they are. The Junior Red Cross has frequently made arrangements for these outings and even provided the transportation to and from the hospitals.

The finale of the year is an annual Soiree Musicale which combines the talents of band, boys' glee club. stage crew and dancers. Half of the two hour concert is devoted to pure concert music; the other half, to the colorful staging of a theme. Costumes, music, backdrops, dances and lighting all go to develop this main idea. The finale of the evening is usually a tableau set to patriotic or religious music. "The Battle Hymn of the Republic" has been used to good effect as a curtain-closer with a tableau of Blue and Gray soldiers

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Private instruction is encouraged for each of the members of the band and many boys take lessons from professional musicians on Saturdays. Croup lessons for beginners are given at school. With only one man employed in instrumental music, and he with a teaching load of academic classes throughout the day, it is somewhat difficult to arrange for private lessons at school. Recitals of soloists and small ensembles result in constant self-improvement and better intonation.

The band which has for years been housed in cramped quarters on the second floor of a gymnasium now has the use of a beautiful department in a four hundred thousand dollar gymnasium-auditorium. Eight practice rooms, besides instrument storage space, offices and a large rehearsal room, complete their facilities which are full of light and completely air-conditioned. This new dwelling for the band is an answer to their patient prayers. Years ago, their director could find no prayer written especially for musicians, so he made up his own for the band. It is simple and short, and, when said daily, gets results.

A Musician's Prayer

"O God, the Author and Inspiration of music and harmony, we offer our playing to Thee, for Thy greater honor and glory, for our own improvement in the art of music, and for the enjoyment of those who hear us. Through Christ, our Lord. Amen."

Information from NCBA

Mr. E. T. Kanaskie, National Secretary, 4460 South Austin, Milwaukee, Wisconsin will welcome your inquiries concerning the NCBA.

NCBA Proceedings

If you have not received a copy of your 1961 convention proceedings please write Robert O'Brien, Box 556, University of Notre Dame, Notre Dame, Indiana.

The End

HAVE YOU MOVED?

If you have moved, or are planning to move, be sure and notify us of your old as well as your new address.



PHI BETA MU

NATIONAL SCHOOL BANDMASTERS' FRATERNITY

THE SCHOOL MUSICIAN is the Official Organ of Phi Beta Mu.

Jack H. Mahan
National Executive Secretary
2019 Bradford Drive
Arlington, Texas

At this writing, the National Office is awaiting materials from various Chapters for the column, as were assigned in a recent issue. This column will be used to clarify and restate points of interest to Chapter Officers.

1. It is recommended that orders for pins, certificates, etc., be placed on separate sheets of paper, other than in the body of the letter. This will facilitate service from the National Office.

2. It is imperative that the National Office receive a new roster from each Chapter with corrected addresses by the first of March each year. Please do not send just the changes but a complete roster. This will lessen the possibilities of misunderstanding through uniformity of action from all Chapters. The accuracy of the roster will insure the proper mailing of the National Ballot.

3. Each Chapter is to send the \$3.00 per capita fee to the National Office for every member listed on the roster. There should be no exceptions. It is the Chapter's responsibility to collect Chapter dues. The fact that a member has not paid his Chapter dues at the time the per capita fees are sent does not serve as grounds for non-payment of per capita dues.

4. The per capita fee of \$3.00 for each active member should be sent to the Executive Secretary by June 1 each year. It is preferable that the fees be sent as soon as the Chapter business meeting is over.

5. The date and location for future annual business meetings of each Chapter should be sent to the National Office by June 1.

6. A list of newly elected officers should be sent immediately following the annual Chapter business meeting. This should be submitted on a separate sheet of paper to fa-

PHI BETA MU MID-WEST BAND CLINIC LUNCHEON

The XI Chapter (III.) of Phi Beta Mu will be in charge of the "Get-Together-luncheon" on Friday noon, December 22 at the Sherman Hotel in Chicago during the Mid-West National Band Clinic. If you plan to attend the Mid-West, plan to attend the PBM Luncheon. Make your reservations at THE SCHOOL MUSICIAN booth before 10:00 AM on Friday.

cilitate National Office administra-

 A new or re-listing of the honorary members from each Chapter should be submitted annually by June 1.

8. The membership pins, certificates, cards and Past President pins should be ordered well in advance of the need. Allow 60 (sixty) days for assured delivery.

9. Each Chapter shall annually submit nominees for the National President, Vice President and two Board of Director members. The deadline for this is April 15.

10. It is recommended that the oath be taken at the beginning of each business meeting in order that the membership will be cognizant of the seriousness of our order.

The Mu Chapter has notified us that their annual meeting will be December 1, 1961, at Miller's Dining Room, 16707 Detroit Ave., Lakewood 7, Ohio (suburb of Cleveland) in conjunction with the Ohio Music Education Association Convention.

Don't forget the Phi Beta Muluncheon at Mid-West on December 22. Stop by THE SCHOOL MUSICIAN exhibit to make reservations.

Address all official correspondence to:

Jack H. Mahan Executive Secretary 2019 Bradford Drive Arlington, Texas

Band Directors Congress To Meet At Joliet, Dec. 19

The second meeting of the Temporary Committee on the establishment of the "Band Directors Congress" will be held in the Louis Joliet Hotel, Joliet, Illinois on Tuesday, December 19, 1961.

At this meeting, the representatives from the six major band directors' associations on the North American Continent will report their findings concerning their respective association's attitude toward the development of a permanent Congress.

Associations expected to report are: College Band Directors National Association; American School Band Directors Association; National Catholic Bandmasters Association; Phi Beta Mu; Canadian Bandmasters Association, and the American Bandmasters Association.

Mr. James Neilson is the Temporary Chairman of the Congress.

MENC Convention To Present Outstanding Theme

The 1962 Biennial Meeting of the MENC will feature The Study of Music, an Academic Discipline as its principal theme. General sessions will have distinguished scholars as participants who will deal with the following subjects:

Music as an Academic Discipline
The Study of Contemporary Music
Values of Music
The Study of Music through Performance

Outstanding bands, orchestras, choruses and small ensembles will provide concerts with emphasis on contemporary music.

Features of the meeting will be sessions of Contemporary Music in which will participate young composers and well known United States composers associated with the Ford Foundation Young Composers

The Chicago Symphony Orchestra and the Budapest String Quartet will give special concerts for the several thousand music educators who will be in Chicago.

Allen P. Britton, University of Michigan, is the President of the MENC. The General Convention Chairman is Benjamin C. Willis, Superintendent of Schools, Chicago.

Send us your NEWS

ANOTHER FEATURE ADDED TO MID-WEST BAND CLINIC DEC. 20-23, CHICAGO

According to last minute announcements, the 15th Annual Mid-West National Band Clinic at the Hotel Sherman, December 20-23 will feature not nine, but ten, band concerts. Also a String Clinic has been added to the previously announced sessions, and there will be two string exhibits. Since there will be, as previously announced, a unique presentation of Band, Orchestra and Chorus, all by the same personnel, it can readily be seen that there will be something of vital interest to every Music Educator whatever his particular field of specialization may be.

The time is drawing near, but if you act quickly you can still get ready to enjoy the 1961 Mid-West with the some 5,000 who come each year from all over the United States and Canada. To save you looking up the complete program, printed in last month's SCHOOL MUSI-CIAN, here is a very brief run-down



Red Norvo, internationally known vibist, will be featured in the Dance Band Clinic to be conducted by Art Dedrick at the Mid-West Band Clinic in Chicago, December 23. Norvo will appear with the Lancers, Central High School dance band from Brookfield, Wisconsin. Ted Buenger is the director of this outstanding group. A series of new dance band arrangements which include vibes and other mallet percussions will be performed. Norvo and artist-composers Milt Jackson, Terry Gibbs, Julius Wechter, Paul Severson and Jose Bethancourt have contributed ariginal compositions for use in the preparation of COM-PLETE dance band arrangements for school groups. This new performance material will soon be available without charge to school band directors. Detaled information can be obtained at the Mid-West Band Clinic.

on events: Concerts by High School Bands from Sterling, Colorado; Oxon Hill, Maryland; New Orleans, Louisiana; Mason City, Iowa; Cass Technical High School of Detroit, Michigan; and Cashton, Wisconsin. which will feature the special presentation of Band, Orchestra, and Chorus all by the same personnel. Other concerts by the Waukegan, Illinois, Grade School Band; the VanderCook College Band of Chicago, and two concerts by the Air Force Band of the West from Lackland AFB, Texas. Clinic sessions will feature Reed Ensembles from the Centerville, Iowa, HS Band under Mark Kelly, and Brass Ensembles from Cass Tech HS of Detroit, under Clifford Lillya of the University of Michigan; Panels on "How To Teach Reading" and "Tricks That Click"; Repair Clinics, Show Tunes for the Concert Band, Introducing New Products of 1961, String Clinic, and a High School Dance Band Clinic, complete this quick summary of what is in store for the enterprising Music Educator at the fourday Mid-West Clinic.

It is all free. There is no registration fee or admission charge to any of the concerts or clinic sessions. Educational exhibits of all kinds (music, equipment, uniforms, fund raising, and many more) will add, too, to the wealth of information, inspiration, and ideas that can be gathered in a brief four days. Waste no time in idle regrets. Pack your bags and join your friends and co-workers at the 15th Annual Mid-West National Band Clinic at the Hotel Sherman in Chicago. For hotel reservations write Mrs. Catherine Lowery, Reservation Manager, Hotel Sherman, Clark & Randolph Streets, Chicago 1, Illinois.

> Nation's Christmas Tree Alive At Christ's Birth

In 1926, a giant California redwood in King's Canyon National Park was dedicated as the "Nation's Christmas Tree." Reaching 267 feet into the sky from a base 40 feet thick, the tree is the second largest in the world. Each year nearby townspeople and visitors join in a holiday service and sing carols at the base of the sequoia, which was growing on the mountain slope when Christ was born in Bethlehem.

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All Three From One School To Perform At Mid-West







Introducing Mr. Vivan H. Weber of Cashton, Wisconsin, and his wonderful Music Department. The population of Cashton, according to Mr. Weber, "numbers around 850 souls". There are 270 students in High School, and 280 in the grades, all in the same building. All Mr. Weber has to do is conduct the Bands, Orchestras, and Choruses! He says there are 170 instrumentalists studying and "none take private lessons outside of our school." He has a Senior Band of 75, a 60 voice Chorus, and an Orchestra of approximately the same number. The Band has won First Division in Class A for 9 years and the Orchestra First Division in Class B for 8 years. Practically all of the members of the Chorus play in the Senior Band and many of them also double on strings. Mr. Weber and his Music Department of the Cashton Public Schools will be featured in a special Band-Orchestra-Chorus clinic presentation at the 15th Annual Mid-West National Band Clinic on Friday afternoon, December 22, at the Hotel Sherman in Chicago. All concerts and clinic sessions of the four-day convention are free to everyone.

December, 1961

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By FRANK W. HILL, A.S.T.A. State College of Iowa Cedar Falls, Iowa

Our guest author this month is Paul Rolland, Professor of Music at the University of Illinois, and Chairman of the String Division. From 1950 to 1960, Paul was Editor of "The American String Teacher". During this past year, he spent his sabbatical in Europe and the Middle East. Under a State Department grant as an American Specialist, he lectured and performed contemporary American violin works in Austria, Hungary, Yugoslavia, Turkey and Israel. His travels also took him to Germany, France and Switzerland for the observation of string teaching in these countries.

He says, and it is worth listening to, "Strings are kings in the countries of Eastern Europe. Tradition, talent and know-how back up a flourishing culture of string playing in the Soviet Union and its satellites, Hungary, Poland, Czechoslovakia, Roumania, Bulgaria and in the communistic but neutral and independent

The illuminating article, "Arts in the Educational Program in the Soviet Union", by Vanett Lawler, Executive Secretary of the Music Educators National Conference, should be read by our music teachers. We should be seriously concerned with the excellence of professional music education in the Eastern world. The educational opportunities, the emphasis on talent discovery and development should also be noted with concern. Indeed, we are facing a threat not only in the fields of rockets and atomic power, but also in the cultural realm. The Soviet Union sets the pace, and its procedures in education are more or less imitated in the countries under its domination.

In the countries mentioned, practically all music instruction is public, but only vocal instruction is offered in the schools, which are housed in separate buildings. Instruction is offered on three achievement levels, from the avocational type to the most professional. Privately paid instruction is practically non-existent, since everyone can benefit from the free or almost free public music instruction.

No Shortage of String Teachers

In Hungary and Yugoslavia, (and the pattern is similar in other countries) the state employs a large number of music teachers for all levels of instruction. Although instruction is all but free, class instruction as we practice it in America is unknown. Students receive a generous amount of teacher-time: two or three lessons per week or a total of one to two hours of individual instruction, depending upon the advancement of the student. In spite of this, teacher loads are surprisingly low. In the Academies of Budapest, Zagreb and Ljubljana, the full-time teaching load is six students per teacher, each student receiving a total of two hours per week. In the elementary and middle schools twelve hours of teaching is required, but the load is nine or twelve students per teacher. The small teacher-load necessitates the employment of many teachers, and the state meets the demand.

Talent Discovery

It is the job of the vocal teachers in the school to spot talented children and to advise them to take up the study of instruments. Parents can also request music instruction which is offered in the music schools supported by the community. In Budapest, for instance, each district has a music school, and here not only children but also adult amateurs may receive instruction. In Russia, the amateur instruction is offered in so-called "Houses of Culture", where instruction is free or only nominal fees are charged.

Professional Training

Talented and professionally inclined students are accepted into the Conservatories upon passing qualifying examinations, and finally, after severe screening, into the Academy for advanced study. In the largest cities there are also special high schools for students of music, art, dancing and the theater. The curriculum and the schedule of these schools is adjusted so as to allow maximum time for practicing individual skills.

Thus, the professional student has excellent opportunities for study. He is carefully nursed and supported all the way, and his future is cut out for him. He will become a perform-



A group of stringsters check the cello part at Interlochen Post-Camp conference erlochen Post-Camp conference, sponsored ASTA. Don Nigro, Gloria Birkenmeier, David Schwarz, and Al Pirtle.

er, or a teacher of orchestra players in the employment of the state - his future secure but of course restricted in his freedom of movement and choice. This aspect of the music profession gives rise to many complaints and has caused some of the finest artists to leave their country for greener pastures in the Western world. Concertizing, attending contests or professional meetings abroad is also limited. Quite often a permit to travel is denied, or at times it is received a long time after the date of such events.

After the musician is trained, he must prove his ability in examinations and auditions, and will finally be placed in a position according to his ability and the choice of his superiors.

Youth Orchestras

These are not so numerous as in America since the regular schools have no instrumental program. However, there are some excellent youth orchestras organized in the various music schools. The string orchestras heard in a Budapest youth program were excellent; they played with good tone and intonation and with good posture and bowing even in the last stands. The Ljubljana youth orchestra heard in June at the Vienna Convention of the International Society for Music Education (ISME) was excellent.

Contests

Musical competitions in the solo field and occasionally for chamber music groups are much in vogue in Europe. The writer had the good fortune of arriving in Belgrade just in time to hear a concert given by the finalists of the junior school music competitions. Some fifty pianists and string players between the ages of nine and fifteen performed. There was evidence of good instruction. In ad litio there a ards an

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The music ern E lenge ad lition to city-sponsored events, there are state contests where standards are much stricter yet.

Professionally-minded string players do not compete during their years of study at the Academy, but lock forward to the international conpetitions held in Brussels, Paris, Bucharest, Warsaw and Moscow. Required works of Paganini, Wieniawski, Enesco, Ysaye and Bach are seriously studied years ahead of time. A winning place in these competitions means high honors and increased earning power for the young artist.

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It has been observed that music is studied and played for the enjoyment of it, for its intrinsic value, and in the case of the selected ones, for its vocational aspects. Public music instruction is not offered primarily for its socializing side effects (as is often the motivation in America) but for its own sake. While there is strong emphasis on the professional development of the talented young musicians, ample opportunity is provided for the study of music as an avocation. Many adults take the opportunity for improving their musical skills, and instruction is provided for a nominal fee.

Music as a Tool of Propaganda

Much emphasis is placed on spreading the communist ideology with the use of music as a vehicle. This tendency is obvious in the choral field where countless works are composed with words extolling the official ideology. The many amateur choirs and industrial vocal groups include these works in their repertoire.

While this tendency is not so easily detectable in the instrumental field, here we are faced with a much more subtle and effective propaganda, the highly sponsored display of genuine musical excellence, as demonstrated at the various international music contests. The talented delegates are sent to represent their homeland at the expense of the state, especially from Russia, where no expense is spared to build up an image of cultural superiority abroad.

The high status of strings, and of music education in general in Eastern Europe, presents us with a challenge we must not ignore!"

The End

Finest Solo Contest In Nation Scheduled At Enid Thursday, May 3, 1962

Thursday, May 3, 1962 is the day that any boy or girl in the nation's public, parochial, and private schools may enter the largest and finest instrumental and vocal solo contest on the North American Continert. The event is the annual Tri-State (National) Music Festival held at £nid, Oklahoma under the auspices of the Citizens of Enid and

Phillips University.

Some twenty eight of the nation's greatest authorities on musical instruments and voice are used as adjudicators for these fine young musicians. Each adjudicator is instructed to be helpful as well as critical in placing the soloists in their proper divisions according to ability. It is truly an educational experience. Students are entered into classifications according to the enrollment of their school, and further, into Elementary, Junior High and Senior High School. Outstanding students are eligible for scholarships to such great institutions as the National Music Camp.

The three day event offers competition for concert and marching bands, orchestras, stage bands, bugle and drum corps, choruses, ensembles, and twirling groups as well as soloists. A "Million Dollar Parade" is held on Saturday morning. The climax is reached on Saturday afternoon and evening when the Grand Festival Concert is presented by the Festival Band, Orchestra, and Chorus. An outstanding professional soloist appears on this program as do many of the nations greatest con-

ductors.

Correspondence Invited

Superintendents, directors, and parents are invited to write to Dr. Milburn Carey, Festival Director, University Station, Enid, Oklahoma for further information on this, the world's greatest music festival.

Heifetz, Piatigorsky, Primrose Join USC Music School Faculty

Jascha Heifetz, Gregor Piatigorsky and William Primrose have joined the faculty of a new division of the School of Music at the University of Southern California, the "Institute for Special Musical Studies", according to USC's President Norman Topping and Dean Raymond Kendall.

Instruction in the new Institute

will begin in February of 1962, with each of the world-renowned string players offering master classes for performing students along with a limited number of teacher-students and qualified auditors. Admission to all three categories is subject to personal audition and approval by each instructor.

In addition to the master classes, there will be chamber music classes with Heifetz, Piatigorsky and

Primrose.

OBITUARY Gordon C. Allen

Services were held Thursday, October 5, 1961, at Trinity Methodist Church, Highland Park, Michigan, for Gordon C. Allen, 59, of 85 Parkhurst Place West, Detroit, a Detroit public schools instrumental music instructor who died suddenly October 2.

Mr. Allen taught at Neinas and Sherrard Junior High Schools since 1955. Previously he had been instrumental music director at Southwestern and Cass Technical High Schools, Detroit; Long Beach High School, Long Beach, New York; Brooklyn Technical High School, Brooklyn, New York; and Great Neck High School, Great Neck, New York. He was assistant director of music and parades for the Michigan State Fair from 1953 through 1961 and had been concert manager of the National Music Camp, Interlochen, from 1946 through 1951.

He was a life member of the Music Educators National Conference, and held memberships in the In and About Detroit Music Educators Club, the Detroit Schoolmen's Club, the Michigan Education Association, the National Congress of Parents and Teachers, the Greater Detroit Chapter of the American Society of Training Directors, and Zion Lodge No. 1 F&AM. He was a charter member of Beta Epsilon chapter, Phi Mu Alpha Sinfonia, at New York University.

Surviving Mr. Allen are his wife, Dorothy, a daughter, Mrs. Dale C. Ulrich (Barbara), both of Detroit, a sister, Elizabeth, residing in California, and two grandchildren. An addition to the organ is planned at Trinity Methodist Church as the Gordon C. Allen Memorial. Gifts may be sent to the church at Woodward and Buena Vista Avenues, Highland Park 3, Michigan.

Doty and Muller Receive New RMC Appointments

Paul Richards, President of Richards Music Corporation, Elkhart, Indiana, has announced the appointment of Mr. Coles A. Doty as Sales Manager.

Doty, a native of New York, majored in music and music education at New York State University Teachers College. He has played as



professional musician with both symphonic. orchestras, concert and dance While bands. studying neering at Virginia Military Institute, he directed a 95 voice choir and

a dance band at the college. He has served both as instructor and clinician on various instruments and has lectured before a number of music education groups. He has been in the music industry, on both retail and manufacturing levels, since 1950.

Prior to this appointment, Doty served as product manager for the band division of Richards Music Corporation and became nationally known for his activities in the stage band movement. He has been a member of the National Stage Band Camp and Stan Kenton Clinics since its founding in 1959.

Doty will serve in his new position as sales manager as the director of the RMC national sales force.

J. Frederick Muller, Educational Director of Scherl and Roth and well-known string instrument specialist, clinician and orchestra direc-

tor, has been appointed manager for Orchestral Division of Richards Music Corporation. Muller, in future, will function in a dual capacity retaining his position Educational



Director of Scherl and Roth, and at the same time will have full charge of the Orchestral Division of Richards Music Corporation. He will use his efforts particularly in establishing close relationship with all Roth violin dealers assisting them in developing profitable violin departments, organizing and developing school orchestras in their respective (Turn to page 69)

ANNUAL "MAC AWARD" TO BE PRESENTED ON NATIONALLY TELEVISED PROGRAM

The presentation of the Annual MAC Awards (for 1961) will be made during a nation-wide television hook-up at the Blue-Gray Football Game in Montgomery, Alabama, the last of December.

As this goes to press, the Sub-Committee of the MAC AWARD GOV-ERNING BOARD will have screened the nominations made to them and will have submitted their list to the thirty-one member MAC AWARD GOVERNING BOARD. The MAC AWARD GOVERNING BOARD will complete their selections of the directors to receive the Award by December 1, 1961, so that these directors can be notified in time to be present for the presentation.

Made in the image of the late eminent school band director A. R. McAllister, and awarded by a board consisting of thirty-one outstanding men in the school music field, the MAC AWARD is the highest honor that can be bestowed on a school music director in America. The 1961 award is the second to have made and presentation will be made by Roy M. Martin, Chairman of First Chair of America. Every director and student in America is invited to have his television tuned to this presentation.

Recipients of the 1960 Award were Dale C. Harris, Oakland, California; Robert Dean, Spencer, Iowa; Pat Arsers, San Antonio, Texas; Captain James Harper, Lenoir, North Carolina; and Bruce Houseknecht, Joliet,

It Happened 30 Years Ago

DECEMBER ISSUE 1931 THE SCHOOL MUSICIAN

We Are Making America Musical paid tribute to Henry C. Wegner, Secretary-Treasurer of the Wisconsin School Band Association, and Superintendent of Public Schools, Waupun, Wisconsin. A Christmas message described the activities on Christmas Eve, 1776, in the little city of Trenton, New Jersey, where a bitter war was raging, the end of which assured the future of America. A list of musical programs was given, which were appearing on the National Broadcasting Company air waves. A fine feature article on "Phrasing" was written by Arthur Olaf Andersen. Fred E. Waters wrote an interesting article entitled, "Should a School Musician Know the Language of the Baton?", including several illustrations. Twenty-six questions and answers comprised "My Catechism for S. B. & O. Musicians" written by T. P. Giddings. Another chapter on the subject of twirling was written by L. R. Hammond, entitled "Knights of the Baton". A. R. McAllister, President, N. S. B. & O. A., (father of the present Editor of The SM, Forrest L. McAllister) urged all to attend the National Band Clinic at Urbana, Illinois, in an interesting article giving the time, place and program of the Clinic. Lloyd Loar, M. M., noted acoustical engineer and lecturer at Northwestern University on the Physics of Music had an informative article on "Vibration", in the beginning of a series on The Acoustics of Musical Instruments. New rules and required numbers for the 1932 Illinois State Band Contest, were submitted by M. M. Rosenbarger, President of the Illinois State Band Association. A few of the many advertisers in this issue were: Fillmore Music House, Selmer, Carl Fischer Musical Instrument Co., J. C. Deagan, Inc., Wm. S. Haynes Co., and Craddock Uniform Company.

Is Your Marching Band Musical?

Mr. Band Director . . . how many times have you asked yourself that question? The greatest tool you have in your possession for educating your public to the sound of GOOD MUSIC is your marching band. Ponder on this for a moment. Use it well, Mr. Director !!!

December, 1961

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By LARI HOLZHAUER
Executive Secretary
Accordion Teachers' Guild, Inc.
R4, Box 306, Traverse City, Michigan

Donald Hulme of Belleville, New Jersey, who represented the ATG in the Coupe Mondiale (World Contest) of the Confederation of International Accordionists at Pallanza, Italy in September, where he won the title of World Champion, was guest artist at the Enid, Oklahoma Accordiarama, November 4th. He played an outstanding concert and this young virtuoso, who was just twenty-one years old on October 17th, received a fine and enthusiastic ovation. In October he appeared on the Gary Moore TV show "I've Got A Secret" and other TV shows and appearances have been arranged for him. He received excellent newspaper publicity, and plans a concert tour.

Accordion Conference Week at the National Music Camp at Interlochen, Michigan, in August, was most successful and plans have been made for another Conference Week for next summer, bginning August 28th.

ATG President, Mort Herold, head of the accordion department at VanderCook College of Music, Chicago, reports an excellent enrollment of accordion majors this fall, which includes one of the ATG National Contestants, Leonard Feldmann of Clifton, N.J. Another contestant, Patricia Gould of Louisville, Ky., has enrolled as an accordion major at Houston University.

Anthony Galla-Rini, concert artist and master teacher, presented a fine Masters Class for students and one for teachers in Seattle, Washington, recently. He also presented one in Sudbury, Ontario, Canada, for students and teachers, in November.

Myron Floren, famed accordionist of the Lawrence Welk TV show, has been making many appearances around the country at fairs and conventions. While in Waterloo for the National Dairy Cattle Hippodrome Shows, where he made two appearances daily for eight days, he was honored at a dinner under the supervision of the Franklin Lundak Studios. About 170 students and their parents attended and Myron was presented with a plaque with the inscription, "To Myron Floren for the inspiration he has incited in millions of American youths to love and make music". While in Waterloo, Iowa, he was heard by large audiences and was acclaimed a "top entertainer".

A number of inquiries have been received asking names of schools that recognize the accordion as a major instrument. The following list has been submitted by the Philip Lesly Public Relations Firm of Chicago who has checked many schools. There may be others but this is the list they have given: New England Conservatory of Music, Boston, Mass. - Naval School of Music, Washington, D.C. - Julian Hardt Prep School and Conservatory, Hartford, Conn. - Columbia Teachers' College, Columbia University, New York City — University of Houston, Houston, Texas - Lamont School of Music, Denver University, Denver, Colorado — Neupauer Conservatory of Music, Philadelphia, Pa. Combs College, Philadelphia, Pa. Jordan School of Music, Butler University, Indianapolis, Indiana — Detroit Conservatory of Music, Detroit, Mich. - Manhattanville College, Purchase, New York-Conservatory of Music of the University of Kansas City, Mo. - VanderCook College of Music, Chicago, Illinois.

An excellent book "This is Your Accordion" has been published by Louis Ronchetto which is descriptive of the range of both right and left hand sets of reeds in the accordion and explains the use of the switches. Every teacher and student should have one as it is essential to know this reed arrangement. A sample "quiz" will be sent on request — address Ideal Publications, Box 3717, Oklahoma City 6, Oklahoma.

The End

Make It a Real Christmas

This Christmas, mend a quarrel. Seek out a forgotten friend. Dismiss suspicion, and replace it with trust. Write a love letter. Share some treasure. Give a soft answer. Encourage youth. Manifest your loyalty in word and deed. Keep a promise. Find the time. Forego a grudge. Forgive an enemy. Listen. Apologize if you are wrong. Try to understand. Flout

Hindsley Receives Citation From University of Illinois

"To Mark H. Hindsley, whose musical and personal leadership, professional skills, knowledge, and virtuoso conducting have brought continuing national renown to the University of Illinois and University of Illinois bands he has directed since 1934."



Prof. Mark H. Hindsley, director of University of Illinois Bands, receives citation of merit from U. of I. Foundation president Amos H. Watts for the national renown brought to the University through the work of Hindsley, who has directed Illinois Bands since 1934.

This tribute to the U. of I director of bands was expressed in a citation of merit he received Oct. 7 from the University of Illinois Foundation at special ceremonies that climaxed its annual meeting on the Champaign-Urbana campus.

Hindsley was cited further by the foundation for his "distinguished service as a professor of music, past president of the American Bandmasters Association, and director of the famous University of Illinois Bands."

"In accepting the citation," said Hindsley, "I shall wish to share it in my own mind with all who have helped me, and helped the Bands ... with mv distinguished Bands staff, and with the some four to five thousand members of the University of Illinois Bands with whom I have worked, and who have worked with me since I came to Illinois in 1934."

envy. Examine your demands on others. Think first of someone else. Appreciate. Be kind, be gentle. Laugh a little more. Express your gratitude. Go to church. Welcome a stranger. Gladden the heart of a child.

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Just for our Teenage Readers....

Millie Dwyer Jeen - Age Editor

"Bulldog" Band of Tracy, California Salutes Class of "62"

By Carol Souza Teen-Age Reporter Tracy High School Tracy, California

The Tracy High Band wished to salute the graduating classes of 1962. At one of our fall football games, the band's half-time show was a tribute to the seniors of both schools represented at the game.

Our uniforms were added to by the traditional mortar board caps, which were made of black poster board, with a white tassel hanging from the right corner.

We marched twenty yards onto the field to "Pomp and Circumstance", then went into a combination marching and drill routine playing "Down the Field". After our entrance the band formed a block "L" for the opposing school. Their student body sang their hymn as we played. We then formed a huge "T" for our side and dedicated our Alma Mater to our graduating class. The next formation was a "62" and we saluted the seniors on

the varsity teams.

Band director, 'Mr. Grover Rodich, President of the California Band Directors Association stated, "This was your best performance of the year."

The Tracy High School "Bulldog" Marching Band wishes all the graduating classes of 1962 success in the following year.



Frankie Chavez in action at the NAMM

Youthful Drummer Created A Sensation At NAMM Convention in Chicago

Those attending the NAMM Convention banquet in Chicago were amazed at the technique and ability displayed by a "13-year-young" west coast drum prodigy, Frankie Chavez.

This handsome young lad, playing on a set of Rogers Drums, literally stopped the show with his outstanding performance.

A star-studded future is predicted for this youngster, who is working with Roy Harte of Drum City in Hollywood.

Joliet Catholic H.S. Band Fulfills a Busy Season

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By John Roberts Joliet Catholic High School Joliet, Illinois

The 1961-62 school year continues to be a busy one for the Joliet (Ill.) Catholic High School Band, under the direction of Robert J. McNulty. The 78-student unit lists 63 bandsmen from the high school, nine majorettes from St. Francis Academy, and six color guardsmen from Explorer Post 17 stationed at Joliet Catholic.

The band's first performance was a combined one with the Joliet Township High School Band for the annual Joliet Catholic-Joliet Township football game on September 15. For the half-time show at the game against Marmion Military Academy of Aurora, October 6, the JCHS Band presented "The Sweet Ade-line Rock", with a clever routine originated by senior trombonist, Larry Dwyer. Next came the Homecoming parade and game on October 14. A precision drill, using show music, was featured at the Notre Dame of Niles game on October 28. The JCHS Band finished out the football season with a half-time show for the North Chicago game on November 10.

Accompanying the team to away football games is the newly-formed pep band as part of the Cheering Corps. Members are Rick Adamowski, Joe Banas, Bill Bank, Larry Dwyer, John Roberts, Pat Tally, Bob Thomas and Dave Zupancic.

December will provide a change



Pictured are more than 50 members of the talented St. Ann's Loyalairs Drum & Bugle Corps of St. Ann's School, Bridgeport, Connecticut, who performed at Freedomland in New Yerk on September 9th.

56

of pace for the Hilltop Band with a double concert date at Joliet C: tholic and Providence High School on December 21.

[anuary will see the beginning of the contest season for both state and discesan contests. Tentative plans also call for a band and majorette performance at the Lewis College homecoming basketball game.

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Shirley Meyers Studies Accordion in Italy With Scholarship



Shirley Meyers and her Accordion

Miss Shirley Meyers who is completing eight months of study in sunny Italy, writes the following letter: "In picturesque Ancona, Italy, where the sea and mountains are nearby, and ten thousand inhabitants are busy turning out 95% of the accordions that are seen on the American market, I have had the wonderful opportunity of furthering my studies of music and the accordion. As the recipient of a full Titano scholarship, I have had the privilege of studying with the greatly esteemed Maestro Adamo Volpi. Maestro Volpi is a great source of inspiration for his students. He had the great fortune and honor of studying with the Maestro Pietro Boccoccini, who was a student of the very famous and great musician, Franz Liszt. musician, Through Boccoccini, Maestro Volpi received the ideas and methods of Franz Liszt, and it is these ideas and methods I am working to master."

The Titano Company believes the future of the accordion depends upon the quality of the instrument, its music, its educators, and its artists. Because of this belief, they granted Miss Meyers this scholarship in order for her to master the ideas and methods of Maestro Volpi, and pass them on to other

Father Develops Fine School Music Program

Pictured is Rev. Father Clementi, NCBA, of Mary Help of Christians School, Tampa, Florida, with a portion of his youthful choir students. Two and three part music was rendered at ten different concerts presented during the last school year, drawing high praise for the fine quality of their voices and the zest of their rendition. Works included a Mass (Two Part) by Vito Carnevali, and several two and three part renditions of music from the Musicals of Rodgers and Hammerstein.

Last fall, Father Clementi started a band with only five experienced players, out of an enrollment of 120 students, ranging from the 5th to the 9th grades. By springtime, at the school's Annual Music Festival, he presented the public

accordionists in the United States.

In a further endeavor to raise the standards of the accordion, The Titano Company granted five other scholarships during 1961, two to needy and deserving students of the University of Houston, and three to the National Music Camp at Interlochen, Michigan.



A portion of the chair of Mary Help of Christians School in Tampa, Florida.

with fifty band members playing Grade E Music.

Mary Help of Christians School is a boarding school, with boys enrolled from all over Florida. Although it is a Catholic school, it accepts both Catholic students and those of other Faiths.

Question Of The Month

Instead of waiting for your ship to come in, wouldn't it be quicker if you rowed out to meet it?



"You know anything about the new Band Director?"



A National Nonprofit Educational Society

THE SCHOOL MUSICIAN is the Official Organ of The Modern Music Masters Society.

Initiation is Keynote

"Thoroughly prepared and re-hearsed" — "beautifully dignified service" — these comments summarize a well-planned Modern Music Masters Initiation Ceremony. Chapter Sponsors are well aware of the importance of the induction of apprentices into active membership in the national music Honor Society, and they realize fully the impact of this "beautifully dignified service" on students and parents alike, and its value in determining the morale and attitude of the Chapter's membership for the entire year.

Chapter Sponsors and student officers see to it that the date for this important occasion is fixed well in advance; that invitations to parents,

guest speakers and other Chapters go out promptly; that officers, Chapter members and apprentices are familiar with the



language of the Ceremony: and that all who participate in the

musical program following the Ceremony are well prepared to perform. Such preparation enables all the participants to conduct the Ceremony and program with a confidence which engenders a naturalness and sincerity in their performance. This, coupled with a "humbleness of spirit" evokes an enthusiasm and willingness on the part of the apprentice, and full understanding and appreciation on the part of the audience.

The Modern Music Masters Initiation Ceremony is a formal, public occasion. The words of the ritual seek to lift up, to the apprentices as well as the audience, the high purpose of the Society and the individual member's responsibility in seeking to fulfill that purpose. As each apprentice stands before the three emblems of the Society and hears the explanation of their meaning from the various Chapter officers, he is unmistakably impressed with the seriousness of his pledge to uphold the aims and ideals of the Society.

Philip H. Lester, Sponsor Modern Music Masters Chapter 231 McLean High School Member, Tri-M Advisory Council

Tri-M Shares in Unique Honor

Most of the members of Tri-M Chapter 192 at Hialeah High School Florida) were a part of the school's famous marching band, the "Thoroughbreds" - when it performed at the annual Chicagoland Music Festival last summer. The success of the thoroughbred's performance, under the direction of their Bandmaster, Logan Turrintine, is best evidenced by the unprecedented on-thespot invitation to the band to return next year for this annual outstanding music event. The audience of more than 100,000 people seconded the invitation with a thunder of applause.

The band traveled by bus and was accompanied by several adults, including Chapter 192's Faculty Sponsor, William J. Inglis. Their return to Hialeah was by way of Washington D.C., where they presented an impromptu concert on the steps of the Capitol, and Virginia Beach, Virgina, where they played a street concert.

Tri-M at Mid-West

The annual Tri-M program at the Mid-West National Band Clinic in Chicago is scheduled for Friday afternoon, December 22nd, at 4:45. As has been the custom, a demon-stration of the Society's Initiation Ceremony will be presented. Student officers and members of Chapters 1 and 458 of Maine Township High Schools East and West will present the impressive Ceremony under the direction of O. D. Premo and Wilbur Schafer, Faculty Sponsors of the Chapters. All band directors in attendance at the Clinic are invited to the program to see Tri-M in ic-

At the Clinic concert by the Air Force Band of the West, the Band's conductor, Major Samuel Kurtz, vill receive the Society's Honorary Menbership emblem from Alexander M. Harley, founder and national president of the Society.

Top-Notcher

Our Top-Notcher this month is Marjorie Stevens, treasurer last year of Chapter 166 at Messick High School (Memphis, Tenn.) She was active in the school band throughout high school and at one time held the

offices of 1st Lieutenant and Chaplain. Marjorie played both clarinet and bassoon in state contests and at Enid. Okla., earning superior ratings. Last year she played first chair bassoon in both



Marjorie Stevens

the West Tennessee band and the Tennessee all-state orchestra. Mar-jorie was an all "A" student and belonged to the Honor Societies in both junior and senior high school. This fall Marjorie entered college to study music and accounting. Congratulations, Marjorie!

Chapter News Parade

Chapter 257 at McKinley Junior High School (Fairfield, Conn.) assisted Chapter 44 at Roger Ludlowe High School (Fairfield) with ticket sales for the U.S. Marine Band Concert sponsored by Chapter 44. Chapter 257 attended a New York per-formance of Gilbert and Sullivan's "The Pirates of Penzance"

Officers of Chapter 190 at Wauwatosa East High School (Wisc.) "hosted" the annual Wisconsin Tri-M Luncheon and had charge of the Tri-M exhibit at the Wisconsin State Teachers Meeting.

Summer music camp scholarships are one of the projects of three Chapters - Chapter 155 at Marshfield Senior High School (Coos Bay, Ore.), Chapter 307 at Butte High School (Montana), and Chapter 558 at Alchesay High School (Whiteriver, Arizona).

Chapter 5 at Hall High School (Spring Valley, Ill.) is planning a Tenth Anniversary alumni banquet for next April.

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Guest speaker and officers of Chapter 518 at Westmoor High School (Daly City, Calif.) pictured at a recent installation and Initiation Ceremony.

Chapter 156 at Glen Burnie Senior High School (Maryland) also reports an alumni activity — the organization of an alumni chorus, sponsored by the Chapter and directed by the Sponsor, Miss Lois Rogers.

Chapter 119 at Our Lady of the Lake High School (San Antonio.) celebrated its 7th anniversary at the October meeting.

Chapter 230 at Horton Watkins High School (Ladue, Mo.) plans to have exchange meetings with other Chapters in the St. Louis area this year, and will have its annual Christmas Alumni Party during the holidays.

Correspondence Invited

Anyone desiring a copy of the Society's brochure is invited to write to Modern Music Masters, P. O. Box 347, Park Ridge, Illinois.

The End

George H. Way Joins Rogers Drums Staff

Rogers Drums has just added one of the country's veteran percussion authorities to its staff in the person of George H. Way. The announcement was made by Henry Grossman, President.

George Way
is a drum man
who needs no introduction. A
drummer for
more than half
a century, he has
spent many years
in every branch
of the business.
His manufactur-



George Way

ing and sales activities started with George B. Stone & Son, and include executive positions with Leedy Drum Company, American Rawhide Manufacturing Company, Slingerland Drum Company, Leedy and Ludwig and his own George H. Way Drum Company. There are few men in the country who have devoted more years to drumming than George Way, and few who know as much about drums.

Headquarters for George will be at the Rogers plant in Covington, Ohio. He will concentrate on research and development with Rogers engineers. "We have spent a great deal of time and energy looking for ways to improve drums and drumming equipment. Our Swiv-o-Matic and Dyna Sonic are two giant steps in that direction, and the addition of George Way to our staff will ensure that this progress continues. As a percussion authority, George has earned tremendous respect the world over," said Henry Grossman

in making the announcement. "George will endeavor to find answers to any drum questions technical or otherwise - for dealers, drummers, and bandmasters." "To say that I am delighted at becoming a part of the Rogers staff is putting it mildly. Never in the history of percussion has any company come up so fast with so much new and important in the way of drumming innovations. It's an exciting challenge, and I know Rogers will continue to make history in this field. I hope to continue extending personal service to my old friends, and trust that many new ones will be added to the list," said George

Dr. Cecil Leeson Joins Ball State College Faculty

Dr. Cecil Leeson, who has been a soloist with the New York Philharmonic, the Rochester Philharmonic, the Montreal Symphony and other music organizations, has been named to the music faculty at Ball State Teachers College.

Dr. Leeson has been appointed visiting professor of sax-ophone, according to Dr. Robert Hargreaves, head of the music department.





Dr. Cecil Leeson

ment, Hargreaves said that this addition to the college's growing music department is "part of our program of developing the saxophone as a serious instrument."

A resident of Cary, Illinois, Dr. Leeson is also on the music faculty at Northwestern University. He teaches in Muncie the first part of the week and commutes between the two schools.

Because of Ball State's growing music department, students may earn a bachelor's and master's degree in music.

Dr. Leeson has devoted his life to the presentation of the saxophone as an instrument capable of the highest degree of artistic expression. Both his playing and his teaching have brought him extensive praise by famous critics, including the late Olin Downes.

Several contemporary composers have written one or more major saxophone works for him. These include Jaromir Weinberger, Paul Creston, Edvard Moritz and the late Leon Stein, and Leeson has also written extensively for this instrument. His best known pieces are his Concertino for alto saxophone and wind symphonette or chamber orchestra, and his Sonata No. 1 for alto saxophone and piano.

Dr. Leeson has been in the field of music education for more than 30 years. He taught at the National Music Camp at Interlochen, Michigan, and in 1955 he joined the Northwestern University School of Music.

He holds three academic degrees: a bachelor of music in saxophone and theory, a master's of music in composition, and a doctor of fine arts with a major in musicology. His

(Turn to page 61)

FOR GREATER PLAYING COMFORT **ROTH-WALLER** Contour CHINRESTS 6 Surface Contours and Elevations · Secure but relaxed holding of the instrument · Freedom and comfort in the neck and shoulder muscles · Greatly facilitates the delicate techniques of balance between instrument and player Violin \$4.00 Viola \$4.50 Descriptive and detailed literature free _ Write for it

The String Clearing House

(Continued from page 45)

of Michigan. It has rhythmic drive and makes technical demands on the performers in leaps, harmonics, double stops and range. The publishers were wise in printing the score in each instrument part for the short 2nd and 4th movements. All movements are short. An effective work. Print is clear, but small, on good stock. There are no page turns during any of the five movements for the performers. 12 pages.

Lutyens, Elisabeth; 6 Tempi for 10 Instruments, op. 42, pub. Mills Music, Price \$4.50.

Scored for flute, oboe, clarinet, bassoon, trumpet, horn, violin, viola, cello and piano. It is an unusual and fascinating work with many rhythmical and technical problems. Tempi meters are $\frac{3}{6}$, $\frac{7}{4}$, $\frac{5}{16}$, $\frac{3}{2}$ and $\frac{7}{6}$. Print is large and clear on good stock. Size 12x9". 38 pages.

Fuleihan, Anis, Divertimento, Pub. Southern Music Pub. Co. Serious Music Dept. 1619 Broadway; Price \$2.25. Parts on sale.

Four selections, Entrance, Serenade, Chorale and Fugue, for string sextet or string orchestra by a fine contemporary composer. The work is not chromatic. Suitable for advanced ensemble players — less advanced for orchestra because of double stops. 19 pages.

Overton, Hall, Second String Quartet, Pub. Highgate Press, Agent Galaxy Music Corp. Price, Score \$3.50. Parts \$6.50.

The Society for the Publication of American Music, its 41st season 1960-61, is responsible for the publication of the following work.

The work, in two movements, is grateful to the strings in that it is melodious and "lies under the hand". Contrapuntal devices are utilized throughout. The first movement, Andante cantabile, is lyric and playable by a good high school quartet. The second movement, allegro con moto, is technically more demanding but within the ability of college players. Rhythmically, the work is not demanding. The harmony is not diatonic, in twenty-five measures the notes of the chromatic scale are used by the first instrument. Fine large manuscript on heavy stock, in clear reproduction. A fine work. 44 pages.

Robertson, Leroy, Passacaglia, Pub.

Galaxy Music Corp., Price. \$3. Parts on Rental.

A twelve minute work for large orchestra constructed after the classical pattern of the Passacaglia, but all manner of contemporary materials and techniques are employed. The twenty-one variations of the ground bass divide themselves into three principal sections. The last variation is a festival finale. Print is clear on heavy stock. 44 pages.

String Orchestra

Schubert, Franz, Funf Deutsche, Pub. B. Schott Ed. 4965. Avail. Associated Music Pub., Price \$1.75.

Five dances with seven trios and coda, edited by Walter Kolneder. Score is fingered and shows editorial bowings. A fine scholarly edition of delightful music. 11 pages.

The End

Audio-Visual Aids

(Continued from page 18)

(also available in monaural and stereo tape).

The joyful peal of bells; voices raised in simple carols; choristers inviting you to the warmth of a candle-bright church; the colorful strains of the village brass-band, all in percussive-stereo. (A product of Kapp Records, 136 East 57th St., N. Y. 22, N. Y.).

"Sing Unto the Lord". The Walter Ehret Chorale. One 12 inch Stereo Disc # CR 4032. Golden Crest Record. \$4.98.

Contents: "Agnus Dei" (Morley); "Tenebrae Factae Sunt" (Poulenc): "O Sacred Head Now Wounded" (Bach); "Lacrymosa -Requiem (Mozart) "Gloria G Major Mass" by Schubert. "The last Words of David" (Randall Thompson.); "Praise!" (Rowlye); "David's Lamentation" (Billings); "He Watching Over Israel—Ilijah' (Mendelssohn); "Ave Maria" and "With a Voice of (Shaw). Singing" Recorded at Chapel of the Good Shepherd, New York with Edwin Flath, Organist. The Walter Ehret Chorale is a chamber ensemble of sixteen voices. An outstanding disc and fine album for the Christmas Season.

Christmas Carols Around the World. The Mormon Tabernacle Choir with Richard P. Condie, Director. One 12 inch Columbia Disc. Regular ML 5684 at \$4.98 or Stereo MS 6284 at \$5.98.

Sixteen f around t A-Carolin and Gre are some Highly re "Behold!

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"Behold! Three Wise Men Came Out of the East". One 12 inch disc Columbia ML 5689 at \$4.98 or sterero MS 6289 at \$5.98

This album gives us music from the Epiphany Office and Mass of the Christmas season as sung by The Trappist Monks of the Abbey of Gethsemani.

"Gloria" by Vivaldi. The Walter Ehret Chorale, accompanied by the Golden Crest Orchestra. One 12 inch Golden Crest Record (220 Broadway, Huntington Station, N.Y.) #CR 4033 Stereo \$5.95.

Recorded at Chapel of the Good Shepherd with organ and harpsichord (NY General Theological Seminary, NYC). It is a pleasure to recommend this outstanding performance of this great Mass. The Chorale and Orchestra as well as soloists perform to make a first rate recording. A beautiful disc for the Christmas Season.

Films

"Song of Christmas". One 16mm film, sound and color. 18½ minutes. Portafilms, Orchard Lake, Michi-

Presents Roy Ringwald's original musical work of "The Song of Christmas" telling the Nativity story in songs, carols and passages from the Bible. Incorporates technical ingredients of animation with a fine art approach. Art was done in layers achieving a third dimensional feeling by multiplane movement. Recommended for all ages.

"Christmas music of the Southwest".
One 16mm film sound and black & white. 14 min. Arizona University, Tucson, Arizona.

The University of Arizona symphonic choir sings a traditional Mexican carol, a cowboy Chirstmas song, and a Latin hymn. Each song is illustrated with a photographic story. Recommended for all grades.

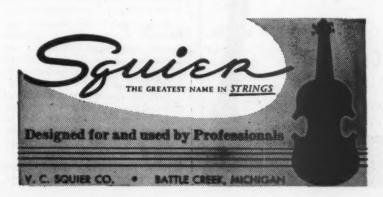
The End

Dr. Cecil Leeson

(Continued from page 59)

doctorial dissertation was on "The Basic of Saxophone Tone Production." Dr. Leeson has written for music journals and has recorded for Decca.





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Director, Beb Organ Studies, 842 South Franklin, Denver 2, Colorado

Publishers should send all material for review direct to Mr. Organ.

We have discussed the 1) instrument; 2) the reed, in our work program outlined in the September issue of the Double Reed Classroom, in THE SCHOOL MUSICIAN. Now it is time to touch on at least one phase of 3) approach to study, the technical study of the instru-

Technical study is best advanced by the guidance of the professional teacher or player. However, available study materials are an essential for the teacher as well as the student.

I mentioned several text books in the October issue of THE SCHOOL MUSICIAN, Double Reed Classroom Column. These are valuable aids to the understanding and full concept of the instrument. In addition, adequate playing materials should be recommended for the student. For facility and development of technic, the teacher usually finds the study book the most valuable approach.

Between two covers one may find the fundamentals of music, music notation, exercises for development of technical mastery and playing materials designed for the student of the double reed instrument. However valuable this knowledge may be it can be of no avail unless put into operation. How well this can be done depends entirely upon our approach to its application or development.

Each teacher or educator approaches a subject in a different manner, influenced first by his own particular interest in the field and then again by the particular era in which he lives.

Just as music composition has changed since the time of Beethoven, and his bassoonist Almenraeder, so has music education progressed with the interest of the students varying almost every quarter century.

A. M. R. Barret, at one time first oboist of the Royal Italian Opera,

Covent Garden, London, England has a most comprehensive and extensive method for oboe published by La Fleur & Son, London, comprising pages and pages of scales and fine materials for study. This is a type of material used for music students of the old school. Excellent as it is, present day music programs require a different approach to playing, concentrating on participation in a group, band or ensemble, as soon as possible. This in no way means the Barret Method is passe: Quite the contrary; just as Beethoven's music will live as long as there is music, the Barret Method in my humble opinion is still one of the best and most complete methods on the market. The complex of this whole situation is in our approach to the development of our present day music program which leads to more concise and less lengthy courses of study.

The Art of Oboe Playing by Robert Sprenkle and David Ledet, is a recent publication by Summy Birchard. The authors' aim is to give correct and supplementary instruction to the serious oboe student and teacher. Only short examples have been used as illustrations and the photography is excellent and the categories for discussion are many.

One of the newest Oboe Method Books on the market is my own, THE OBOE, Overtone Series Facts — Science — Application, published by REBO MUSIC, Denver, Colorado. This complements my series THE OBOE Performance-Teaching and is designed to make available to student and teacher a

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combination of necessary fundamentals and knowledge of the mechanics of the instrument with adequate playing materials, studies and pieces, for application of the Overtone Ser-

Again, may I say "our approach to study may be divided into two categories, 1) Technical study or the playing of our instrument, and 2) reading and study of the mechanics of the instrument."

Our presently manufactured double-reed instruments compared to even the early part of the 20th century are far removed in many respects: Intonation, mechanisms, improvements in general. When this s understood, one can readily understand why our approach generally speaking leads to more concise and less lengthy courses of study. Certain passages in music that were extremely difficult on the older instruments have been relieved greatly by the newer mechanisms. This has come about through a greater understanding and knowledge of the overtone series.

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Series -

December of each year seems to be the time Santa Claus gets around, and possibly a little bug placed in his ear will help a certain situation.

If you have an eye on a certain instrument, new or used, and you know not too much about the trade name or make, naturally you hesitate to go farther than just to look at it. If we know them to be standard makes, even though they be foreign made, we have a better feeling about buying them.

First of all we must understand instruments - There are no two exactly alike - it is possible to find a flaw in any make at some time or other. They are like automobiles or any other manufactured article.

We all realize that every musical instrument manufacturer strives for as near perfection as possible in every instrument he makes. The perfection of that instrument is his ideal. If it were not for these people we would still be playing on old relics which are now passe. Still we find occasionally an instrument that doesn't play well. I have always found it profitable to have some fine performer try out an instrument, new or used, before buying. Any dealer or manufacturer will welcome this procedure as it promotes a greater confidence to both dealer and

My point in general, through this discussion, is instrument manufacturers of today are of high caliber

Do you have a **SMART IDEA?** Send us a photo and/or write-up

mechanically and the very one we might be inclined to stay clear of, because of not knowing it to be a standard make, could be the best instrument for us. This would of course, under all circumstances, depend entirely on how well that instrument played for us. In choosing an instrument - first have some one who plays well try it, then play it yourself and compare notes to see if your reaction is the same.

To you regular readers of the double-reed classroom column, you know of my interest in ensemble playing. One of the best introductions for the new student and a yearly activity for all players is our Christmas music and traditional carols put into part work for our woodwind instruments. There are many popular editions of Christmas carols arranged for separate instruments. However, one can always use the traditional carol book or hymn book with its four voices -Soprano, Alto, Tenor and Bass. Two oboes can be used for the two treble clef voices and two bassoons for the bass clef voices. Lacking one or more of the double-reeds, one may substitute an English horn for the Alto voice or a flute for the Soprano voice. Good woodwind combinations are oboe, clarinet and bassoon - flute, oboe, clarinet, bassoonoboe, clarinet, saxophone, bassoon. But play those Christmas carols and enjoy the holiday spirit - make music. May I wish you all the best over the holidays. So long for now!!

The End

The Band Stand

(Continued from page 12)

and West Divisions Joint Meeting: San Francisco State College, San Francisco, California, Edwin C. Kruth, Host and Local Chairman, as well as West Division Chairman. December 20, 1961 CBDNA National Board of Directors Meeting: Conrad Hilton Hotel, Chicago, Illinois.

The other two divisions will hold their meetings in February 1962: February 9-10, 1962 East Division Meeting: City College of New York, New York City, New York, Host and Local Chairman, Walter Nallin. The sessions will be held at the Baruch School of Business and Public Administration, 17 Lexington Avenue, New York 10, N. Y.

February 15-16-17, 1962 North Central Division Meeting: University of Minnesota, Minneapolis, Minnesota, Frank Bencriscutto, Host and Local Chairman.

12th National Biennial Conference, Dec. 16-18, 1962, Conrad Hilton Hotel, Chicago, Illinois.

The End

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Percussion Clinic

(Continued from page 16)

is a good instrument, and more often a beautiful one. The "A's", comparably, do not have as good an average; and, there are even fewer, really fine, new "K's".

Selecting A Cymbal/s

What then is a "good" cymbal? Well, there are certain obvious qualities that any fine instrument must have; i.e., beauty of sound, ease in handling, and a good feeling of response when played upon. Aside from these generalities, the cymbal must have a broad range of overtones; it is especially important that its highs 'come out'. The highs in a good cymbal should have the ability to come soaring over the loudest orchestral crescendo, adding a brilliant, razor sharp edge to the peak of the crescendo. I have found that thickness, as well as size, determines the sound of a cymbal. I have seen a fine looking eighteen inch cymbal, that when sounded, was just too thin and gong like, because it was without any highs. To me, this cymbal was worthless. Also, more often than not, an "A" will sound much better, when close by, than will an old "K" of the same size; but, this is because the "K" is somewhat thicker and with a wider range of overtones, and usually, the more superior carrying power. Therefore, in choosing a pair of crash hand cymbals, one should consider the above mentioned characteristics. In addition, pair the cymbals to a second or a third apart in "pitch". The pair is then considered as a matched pair. Of course, there isn't a definite pitch as such to be considered, but rather, a general tone that can be differentiated. The particular size and need for a cymbal or a pair of cymbals will determine the amount of thickness there needs to be in a cymbal. This I shall discuss in detail. to establish hand contact with the cymbal for performance control.

The Cymbal Knot

To gather and tie the knot on the strap, securing the cymbal to he strap, refer to figure #1. To adjust the length of the strap to one's hand, lay the cymbal, with strap inserted and knot pre-gathered, upside down, and at the edge of a table, with half of the cymbal resting on the table: the left hand holding the pre-gathered knot, the strap loop hanging vertically downward, the right hand with the 3rd & 4th fingers inside the loop of fingers cup. Re strap u left har against hand. F cymbal the stra

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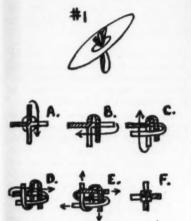
ALOG

ber, 1961

loop of the strap, and the 1st & 2nd fingers outside of the strap, by the cup. Refer to figure #2. Pull the strap up from the inside with the left hand, tightening the strap up against the fourth finger of the right hand. Firmly secure the knot to the cymbal by drawing the strands of the strap into a knot; figure #1E, F.

The Cymbal Grip

The normal grip on the strap of a pair of crash/hand cymbals would be to grasp the strap with the thumb and first finger close to the cup, with the 1st and remaining fingers grasping the strap (as with the right hand snare drum grip); or, with the 3rd & 4th fingers inserted in the loop of the strap. Refer to figure #3. To be



Insert the strap strands from the cup side. Gather the strands and weave together as indicated above.





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THE BRASS WORKSHOP

(Continued from page 30)
Spring Blossoms, by Austyn R. Edwards, cornet or baritone t.c. and

Listed correctly as grade 3, in comparison with the three previous solos mentioned, this attractive waltz has style, flair and flourish for the growing young player. The range is within the staff and a prepared high B flat is the only exception. The ac-

piano, published by Neil A. Kjos Music Co., \$1.00



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F & Eb French Horn Trumpet 198.50

companiment is not demanding. The solo should be attractive to your young player.

Cantilena, by G.F. Handel, arranged by Forrest L. Buchtel, for cornet or baritone t.c. and piano, published by Neil A. Kjos Music Co., .60¢.

Commented on above, the edition for cornet or treble clef baritone is also recommended.

Heliotrope, by H.A. VanderCook, arranged by Forrest L. Buchtel, for cornet or baritone t.c. and piano, published by Neil A. Kjos Music Co., .75¢.

A solo in the "polka style" which has triple-tonguing a modest cadenza and the usual opportunities for rubato styling consistant with this type of solo which developed the popularity of the cornet as a solo instrument. An understanding of this type of work is being neglected in most of the music schools today as being "old hat". It is this writer's opinion that every brass player should learn several works in this area for a rounded and complete development on his instrument.

Misty Morning, by Mark Troxell, arranged by Kenneth Henderson, for trumpet (cornet) with piano accompaniment, published by Kendor Music, Inc., \$1.25

Misty Morning is a lyric solo with wide intervals demanding a well developed and controlled flexibility of the performer. It is anchored by an accompaniment of chromatic secondary sevenths and alterations. A band accompaniment is also available for purchase.

The Powdered Wig, by F. H. Mc-Kay, for cornet, trombone, baritone, bassoon, flute, clarinet or alto saxophone with piano accompaniment, published by C. L. Barnhouse Co.,

In the form of a minuet, this is part of a series of solos for the youngest players. It is suitable for a "1st" solo and has style. Written in the beginner register and with a very easy accompaniment, the solo is skillfully written and ideal for its

Dream Waltz, by F. H. McKay, for cornet, trombone, baritone, bassoon, flute, clarinet or alto saxophone with piano accompaniment, published by C. L. Barnhouse Co., .80¢

An excellent waltz with optional cadenza, Dream Waltz is an example of the better writing now available for the younger player. It is melodious and musically challenging and interesting. It has very limited range and technical demands and is most suitable for the grade and junior high school player.

lig for Jeanine, by F. H. McKay, for cornet, trombone, baritone, bassoon, flute, clarinet or alto saxo-phone with piano accompaniment, published by C. L. Barnhouse Co.,

Musical material for the talented beginner. The parts for treble and bass clef are included in the reviewer's copy and are available for the other instruments listed above. The quality of the publication is excellent and is certainly carefully and musically prepared.

Buckboard Blues, by F. H. McKay, for cornet, trombone, baritone, bassoon, flute, clarinet, or alto saxo-phone with piano accompaniment, published by C. L. Barnhouse Co.,

While the writer is not partial to this type of material for the young player, it is perhaps, a good choice if a number of this type of composition is desired for a particular pupil. It is, like the above, for grade

(Turn to page 71)

New, Totally Different, Incomparably Superior . . .



December, 1961

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(Continued from page 24)

one of the first exercises for breath and tone control that can be used is a long tone starting forte and diminishing to piano in eight beats. (Example 1) We also do this in 4 beats. (Example 2) Then we do it in four beats with a hold on the pianissimo. (Example 3). These exercises can then be reversed to begin with piano and end with forte.



It is important to emphasize that at all times the tone must be firm, not windy, at the loudest point. Nor should it disappear at the first sign of a diminuendo. No matter what the volume level is, the tone must have its focal point. The air stream must always be directed at the proper angle towards the opposite edge of the hole. Too large or too small an opening will result in poor tone.

Scales can also be practiced at various dynamic levels. At first the student will usually play loud on the high notes and soft on the low notes. Try starting the scale at the top and making a crescendo as the scale decends. Go directly back up the scale with a diminuendo. (Example 4).

It is only after a student can control his tone at various dynamic levels can he be allowed to start on a vibrato. We will discuss this subject in a later column.

Music Review

More Easy Flute Solos for One or Two flutes with Piano accompaniment, Arranged by Jay Arnold and Charles Lindsay, Jr., published by Consolidated Music Publishers, Inc., Volume 28.

The publisher describes this volume as "containing compositions known and unknown folk songs and symphonic works as well as currently popular and ever-popular master-works".

Contained in each book is an optional second part. These can be used in combination with the clarinet, saxophone, trumpet or trombone books in the series. These are good for recreational playing in families where the students play unlike instruments. The piano parts are easy enough for students or even parents who might like to revive their long-dormant technique.

Three For All, Part Writing for Group Playing, arranged by Mc-Naughton and Charles Lindsay, Jr., published by Consolidated Music Publishers, Inc., 240 West 55th St., New York 19, N. Y.

Here is another album that is fine for family groups or small groups at school. It contains "Blue Tail Fly", "Greensleeves", "Peter and the Wolf" and many others of that type.

It comes in three separate volumes, with separate parts in each volume including piano. Volume I is for Brass, Volume II is for Strings, and Volume III is for Woodwinds. This should also be good for small schools with a limited instrumentation.

The End

A.S.B.D.A.

(Continued from page 47)

vention this year will be the sending of a release to local newspapers notifying them of our attendance. If you did not send in your survey form for this and would like to have your local paper notified of your attendance — find your form and send it to President Carr immediately.

The End

The President's Letter

(Continued from page 47)

as opposed to a negative attitude and above all be humble and sincere when we face the 'hard sell'. We have the framework of a mighty fortress in our Constitution, with which to work. It is a good one and made by the membership itself. It is a crutch that you never need apologize for. Be proud of its basic thoughts. Never relax your sight of the ideal, "Better Bands in the Schools of Today and Tomorrow".

There cannot ever be any relaxing of these basic ideas. There must be a constant effort to broaden the base and a pyramiding of the concepts that hold us together in one common cause. We possess the ability, let there be no question, ever, about our desires and ambition.

A very Merry Christmas to all of you and a particular Seasons Greetings to people of all faiths. May the deeds that cloak you during the New Year mirror your efforts toward the goals you have set for success.

Very sincerely yours

Mallan

Mac E. Carr, President

Room At The Top

An executive came home and slumped in his favorite chair with a discouraged look. His wife asked what was wrong.

"You know these aptitude tests we're giving at the office? Well, I took one today and it's a good thing I own the company!"



The Holy Land

(Continued from page 34)

ish rule. Consequently, many English customs were observable, such as, the language and driving on the left side of the highway. Our first concert was performed in the sports stadium, which both the President and the Vice-President of Cyprus attended. Our second concert was given in an ancient Greek Theatre, similar to the Roman Theatre in Amman, but with less reconstruction done on it.

Our next stop was Istanbul, which was probably the dirtiest city of the whole 25,000 mile tour. Enthroned on seven hills below which mark the dark blue, swift waters of the Bospherous separating Europe and Asia, Istanbul has been continuously a metropolis for 2,600 years, longer than any other city in the world. The tourist is immediately attracted by over five-hundred mosques, of which the Sultan Ahmet Mosque (The Blue Mosque) is probably the most noted. The large domes and

minarets, the fine acoustics, and the fabulous and precious mosaics inside characterize these structures.

The Covered Bazaars in Istanbul are among the most famous in the world. Its streets and alleys are roofed with vaults and domes. It is customary to bargain the proprietor from thirty to fifty per cent lower than his original price. In general, Istanbul is an old and dirty city reeking with immorality; narrow streets also result in numerous traffic problems.

We had the misfortune to perform at a sports arena in Istanbul having an echo of three seconds. Neverthless we performed and received great enthusiastic response. Even though the city itself was quite old and dirty, the roads outside the city were beautiful dual highways.

After the morale let-down in Istanbul most of the band members were pessimistic about what to expect in Athens, Greece. On the contrary, Athens was probably the brightest and cleanest city that we had thus far visited. There is as much traffic on the streets and sidewalks at 12 noon as there is at 12 midnight. Also, the band's doctor in-

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structed us to feel free and eat any-

While in Athens we visited the Acropolis, the hill on which the ancient Parthenon and other historical monuments and temples are

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located. The Temple of Olympian Zeus, the ancient stadiums, the movern horseshoe stadium of "Olympia", The Theseum, are other fascinating sites visited while in Athens. We also performed concerts in Pirueus and Salonica, Greece.

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Bucharest and Brasov, Rumania were beautiful cities, but this was the first country in which we performed that "They" told us what to play and what not to play. At any rate, Brasov was located in the Transylvania Mountains and looked like a little Swiss city; Bucharest was similar to, but more modern than, any of the Russian cities. Riding within the U.S.S.R., Rumania, and Poland, in their buses is quite a frightening experience. First, as we traveled up and down the mountains the drivers would either race with one another or drive so fast that a person would conceive there was a race on. Secondly, the custom is, while approaching another vehicle, to flash the headlights on and off until, at the last second, both vehicles are approaching without any lights at all. In America this game is called "Chicken".

In Bucharest, the band played in the most elaborate concert hall in which I have ever performed. Behind each individual chair was a separate speaker and there were over one hundred amplifiers installed in the ceiling and walls. With all this, the acoustics had to be excellent.

While in Warsaw, which was approximately eighty per cent destroyed during the war, we saw many ruins of the war - indeed, quite a sight. Poland is probably freer and less restrictive than any of the iron-curtain countries; the people are quite free religiously too. Our last week was probably the most tiring of all, because we traveled by bus from city to city playing all one night stands. However, all through the tour the concert times were most undesirable. Many of our concerts in the U.S.S.R. were scheduled for 7:00 and 8:00 P.M. and when we arrived at the hotel following the concert, we would eat dinner. Several concerts were scheduled at 9:00 and 10:00 PM. (concerts over two hours) and the following day (Sunday or Monday, etc.) we would perform another concert at 10:00 or 11:00 AM. Therefore, following this rigid schedule, it was necessary to obtain as much sleep as possible.

While in Poland, we toured the Auschwitz concentration camp,

which has been restored to a museum. Auschwitz is considered to have been one of the most destructive of all the camps. Finally, returning to Warsaw for two more concerts that were televised throughout the country. In general, Poland was modern in many ways, including their clothes and department stores than either the U.S.S.R. or Rumania.

Frankfurt, Germany, the place of departure for New York City, was literally the closest city to America. The airport, the deluxe super highways and buses, clothes, buildings, and thousands of other things that just brought us closer and closer to America. "I like New York in June" are the words the band members were singing by the time we arrived in Frankfurt.

While in New York the symphony Band recorded a series of college fight-songs for Vanguard Records. The record will be released commercially in the Fall of 1961. Also the University provided every member in the band with a ticket to a Broadway musical show as a remuneration for the band members' successful tour.

To summarize the New York Carnegie Hall concert: William Schuman, Vincent Persichetti, Morton Gould, and Vittorio Giannini were present. " . . . The University of Michigan Symphony Band gave a homecoming concert last night under William D. Revelli's direction in Carnegie Hall, which filled not only with admirable sound but also, despite the evening's warmth, with listeners. The transcribed portion of the program, including music of Berlioz, Respighi, Rimsky-Korsakov, and Moussorgsky, was also a type which called attention to the remarkable standards of performance and instrumental virtuosity which were consistently displayed by this remarkable ensemble under a conductor who has served the university for twenty-six years. The span of color was genuine and varied; there was memorable clarity of detail as well as memorable brilliance, along with absolute unity and precision, and each section of the band seemed equally expert." — New York Herald Tribune, June 3, 1961.

"The Michigan ensemble composed of ninety-four students of the university, played with the precision of a well-oiled machine. More than that, it produced some luscious, gleaming organlike sonorities within performances that were always accurate, texturally clean, and smooth flowing. The playing was especially notable in works composed by contemporary American composers. The statement of the tune 'Chester' at the beginning of William Schuman's Overture on that tune had a noble ring. The interplay of muted sonorities in Vincent Persichetti's 'Psalm for Band' was beautiful, and the virtuosity of the various sections, particularly the trumpets, in excerpts from Morton Gould's Symphony for Band was extraordinary."—New York Times, June 3, 1961.

The End

Doty and Muller

(Continued from page 54)

territories and rendering his services as a clinician on stringed instruments.

Muller holds a Master of Arts degree from New York University. He served on the faculty of New York University, Temple University, and the Juilliard School of Music. He has been a staff member of the National Music Camp at Interlochen, Michigan. He has directed numerous symphony orchestras throughout the country and has composed and arranged symphonic works.

Muller may be reached through the offices of Scherl and Roth, Cleveland, Ohio, and Richards Music Corporation, Elkhart, Indi-

ana.

Effect of Parental Attitudes

(Continued from page 8)

to Your Child", discusses both positive and negative attitudes and what parents can learn from them. Like the confidential study report for music educators, the parent's booklet is based upon the same original psychological research and frankly examines how parents beliefs and feelings directly affect the child and his success or failures in music. The booklet will be made available to parents through schools as well as through G. Leblanc dealers.

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Why Have Music In Our Nation's Schools?

By Seymour Okun, ASBDA 17367 Pinehurst Street Detroit 21, Michigan

An economy-minded public and inquisitive school administration have requested all departments in the school curriculum requiring high budgets to justify their need for funds in order to maintain status in our educational structures. As a program so classified, instrumental music has found it necessary to examine its functions and objectives closely.

The passing years have been extremely difficult for public education. Business and industry have censured it unceasingly and unmercifully for failing to maintain standards and quality teaching. It is hard to say just how much of this torrent of criticism now flowing over public education is justified, but the graduation of students unable to assume responsible places in our adult society would give some validity to this argument.

Rapidly changing concepts of education have added to the burdens of the instrumental music instructor. Under such fluctuating and uncertain conditions justification of any program in a similar position to the band program in the curriculum is a matter to be handled most judiciously. Yet, it is a matter which many band directors who have refused to accept compromised standards and principles as a price for "getting along" are willing and able to do without fear or qualification.

The recent advent of the scientific age has demonstrated the lack of adaptability and failings of our present educational system. Not only do some of our youths lack a fundamental knowledge of the basic 3 "R"s, but they, many of them, have failed to grasp the mean-

ing of a 4th "R," the "R" for responsibility. This is where the band program makes one of its greatest contributions to education, teaching the true definition of the element of responsibility.

Responsibility is not an innate trait inborn in our children. Rather, it is an element that must be induced into the child early in life and developed through example by the persons with whom he comes in personal contact.

The development of responsibility is a long and arduous task. Above all, it requires a definite wherewithal through which this might be accomplished. The successful band program has proven it self as one of the mediums most successful in the development of this trait individually and collectively.

A program attaining any degree of success earns such a position only through the complete cooperation and assumption of responsibility by all of the persons associated with it including the instructor, the administrator, the parent, the individual in the community and, of course, the student Accordingly, the child, noting the acceptance of responsibility by all of those involved, receives the meaning of its importance first hand in our way of life.

Much has been said about responsibility in the fore-mentioned paragraphs without actually defining the word. In essence it is the assuming of a moral obligation by the individual to himself and to all others with whom he is associated.

Why is the assumption of this moral obligation or duty by the pupil so significant in the instrumental music program? Essentially, the success of the band is dependent on the fulfillment of this duty by each and every member of the organization. This group achievement is possible only through the subordination of individual desires, actions and progress into one aggregation for the welfare of the entire group.

Yet, the subordination of the student's functions and actions for the betterment of the group does not necessarily limit his opportunity and need for individual progress and growth. There are many avenues available which permit and encourage individual expression. Essentially, I am referring to solo and ensemble festivals, community and school functions, etc.

The school band program is unique in our educational structure. It performs many duties which no other group does or is able to do. It not only affords its student-members opportunity for individual and group advancement coordinately, but it also serves as a source of unity and pride for the entire student body. To all it teaches, when taught properly, discrimination of quality. It teaches, when taught properly, ideals and standards. It teaches, when taught properly, a sense of re-sponsibility and dependability, and, above all, when taught properly, it teaches the true meaning of goals through its effors to attain a sense of perfection in performance in every one of its undertakings.

The efforts of many band directors to effect a program stressing the need for perfection in performance as one of its ultimate goals has brought their inthose acceptions for those acceptions acception to the control of the control of

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strumental music departments under fire for espousing principles contrary to those accepted by some of our modern 'educationlists'. Should this be considered a sin? It is an ironic situation we are confronted with when we say that striving for excellence is wrong. This brings to the fore the argument by many of education's critics that present day educationalists are willing to accept mediocrity.

These same educationalists criticise the highly developed band program for maintaining high standards and ideals at the expense of the student. Yet, they would be the first to admit that the band program is a highly specialized class requiring the development of skills based on a long period of training. A program of this kind is bound to have a mortality loss exceeding in numbers many of the other programs in the curriculum.

Our program has been catagorized by some persons as a superfluous adjunct to our curriculum. I imagine it might be called a 'necessary evil' to use a trite phrase. Fortunately, those who believe so are not too strong nor too populous. A program which develops skills to the degree of the instrumental music program and which offers so many benefits as a result of this development cannot be so classified.

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group.

Of greater danger to the position or status of our bands in the present curriculum is its utilization as a publicity or entertainment organization. When this is stressed to the point where the educational value of the program becomes secondary to it, the public has a justifiable right to ask for an accounting. The use of school youngsters for such practices, many times cheapened to burlesque, is a deterrent to the acceptance of our program as a full-fledged part of the curriculum.

We have justified the band program in many ways during the past years. We will be required to continue to justify it many times more in the years to come. Those band directors who refuse to accept mediocrity, the ultimate result of compromised teaching principles, should and will be able to do this fully aware that he is contributing to the acceptance of the school band as a vital part of our educational program in the public schools.

The End

Ignorance of the Law: No Excuse

There are two million laws in force in the United States. If a man could familiarize himself with them at the rate of ten each day, he could be qualified to act as a law-abiding citizen in the short space of six thousand years.

The Clarinet Corner

(Continued from page 38)

gretto (Reinecke), are fairly easy one page solos designed for the Grade 2 player; the second of these is confined entirely to the low register. Drawn from the composer's clavier pieces, the Schumann Two Pieces is more extensive and contains just a bit more technique. Again opportunities exist for "linear", expressive playing. In the Arne Minuet & Gigue, the clarinet has been given a flowing first movement plus some moderate slurred technique in the Gigue (easy Grade 3). The Largo & Gigue, taken from the string works of Handel, is also about Grade 3. The first part is again slow and expressive with some moderate technique in the Gigue. The two Haydn numbers include first of all the Allegro Grazioso (from a piano sonata) and the Theme & Variations (also from keyboard). The collection, then, falls in the Grade 2-3 range. Printed rather clearly, the collection should appeal to those seeking decent materials for this particular level.

Woodwind Quintets

Quadrille from Cole Porter's "Can-

Ascot Gavot from Lerner & Loewe's "My Fair Lady"

Promenade by George Gershwin
The March of Siamese Children
from Rodgers and Hammerstein's
"The King and I"

The Waltz in Swing Time by Jer-

These five woodwind quintets have been arranged by Arthur Harris, distributed by Chappell, and sell for 2.00 each (score and parts). Quadrille is a fast 2/4, interesting to play and hear, and with a few challenging passages. This is effective Grade 4 material without the usual range extremities. The very pleasant Gavot is easy to take; the ranges are good and all the instruments share in the material. A few tricky rhythms appear in Promenade (in the clar.,fl., ob.). The March has been effectively arranged and will delight. Syncopated 3/4 rhythms provide the interest in Waltz. All in all a decent group of encore or recreational pieces for the Grade 4 group.

Clarinet Quartets (Bb)

Song Quartet for Bb Clarinets, by Robert Dillon, Boosey-Hawkes, 1.00 (score & parts), 1961.

This pleasant number in ¾ (no key signature) is designed for the young group. Consequently, these are no technical problems, the first clarinet extends no higher than B², and the fourth clarinet appears only in the low register. Attention must be paid to the many accidentals. Grade 2.

March, Quartet for Bb Clarinets, by Robert Dillon, Boosey-Hawkes, 1.00 (score & parts), 1961.

This 2/4 march is also designed for the younger group. Beginning in concert Eb, the music moves to a trio in concert Bb. The first clarinet receives most of the work but the other parts are interesting. Only the first and second parts rise above the low register. Another pleasant Grade

Have an enjoyable Holiday Sea-son; see you next month.

The End

The Brass Workshop

(Continued from page 66)

"1" materials for the youngest student.

Ye Traveling Troubador, by F. H. McKay for cornet, trombone, baritone, bassoon, flute, clarinet or alto saxophone with piano accompaniment, published by C. L. Barnhouse Co., 80¢

Skillfully written for the younger player, here is a nice solo which introduces four sharps to the cornet player in a modest and interesting way. This is part of a splendid series for the young player.

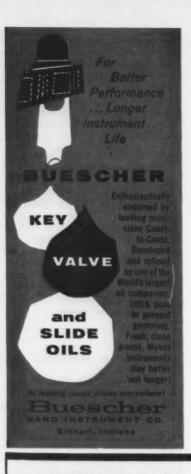
Hernando's Holiday, a tango for cornet, trombone, baritone, bassoon, flute, clarinet, or alto saxophone with piano accompaniment, published by C. L. Barnhouse Co., .80¢

While the number is obviously drawn from a well known number of similar title, it perhaps would have excellent audience appeal and student interest as well. It could be an interesting study of rhythm and "rests" for the young player. It is effectively done.

A large quantity of new brass music has come to the Brass Workshop and more will be presented in next month's column. Thank you for the letters which have come in as a result of previous columns. It is a wonderful feeling to know the column is being carefully read and appreciated.

G. R.

The End



Band Music Laboratory

(Continued from page 26)

plan) opens with a perky 2/4 motive which is featured until the contrasting 3/4 legato theme enters. The clean writing here seems to recall the British style. But for a sixteenth note run in the baritone and cornet, the parts are not difficult. Interesting Class C.

The Clockwinder Song by Alden Estes, Kendor, 3.50.

The number is part of the publisher's Playground Series for elementary bands. It is a sympathetic offering for the young group. Sounding well it also holds the interest of young bandsmen. Class D.

Linda Mujer by Rafael Duchesne, arr. by Merle J. Isaac, Robbins, FB 4.00, SB 6.00.

The melody is catchy and singable in this guaracha. The absence of rhythmic complexities and the presence of comfortable ranges for all the instruments makes this an inviting light number. The eight line score and the parts are clearly printed on concert size paper. Class C.

Blackboard Blues by Alden Estes, Kendor, 3.50.

Another in the Playground Series, this one too is devoid of any difficulties. Young players thus feel some success in performance. Planned for the beginning band, it performs this function. Class D.

Mill Mountain, Roanoke by Milton L. Bush, Chappell, FB 5.00, SB 7.50,

Interesting tempo contrasts and well developed thematic material characterize this number. The wide melodic skips provide some challenging moments for the French horn. The rollicking theme of the 2/4 is folk-like. All of printing is clear. Class B and C.

Horse Opera, Suite for Band by Jack End, Kendor, FB 9.50, SB 12.00

This novelty is a takeoff on the TV western. The five movements (Good Guy, Bad Guy, Stage Coach Robbery, Chase, Finale) take about thirteen minutes to perform. Perhaps this is too much "tongue in cheek" material. Pantomime might be useful to portray each movement. Fairly easy parts and good cross cueing will make this a safe number. Class C and D.

Themes from Fifth Symphony (Second Movement) by Tschaikowsky, arr. by Gerald Tolmage, Staff, FB 7.00, SB 10.00.

The famous French horn solo is heard first (fourteen bars of it). The melody however is assigned to the cornet. Disturbing to me are the abrupt transitions necessary for shortening the work. However, the arrangement does give young players the experience of playing this famous music. The cornet does reach its high Bb but beyond that there are no tremendous difficulties. The six line score is in C. Class C.

What Takes My Fancy from "Wildcat" by Leigh & Coleman, arr. for football band by John Warrington, Morris, 2.00.

Here is a timely release of the hit tune from the Lucille Ball show. Al Wright did the field formations. Class C and D.

Quilting Party Hop, arr. by Zane VanAuken, Hal Leonard, FB 2.00.

Here is an opus from the March in Swing Series complete with trombone smears and featured cornets. Not difficult Class C and D.

A pleasant Holiday Season to you all and see you next month. David Kaplan and Ben Vitto.

The End

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December, 1961

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Comments From OUR READERS

"I would like to take this opportunity to say "Congratulations on a very fine magazine". I received my first copy in the mail this week and enjoyed it thoroughly.

"It certainly covers every phase of music and every teacher should have this magazine. I think it is fine for the school libraries to carry it, but I also believe the music teacher should receive a personal copy at home too. You don't push this magazine aside after reading it, but keep it handy for future reference and enjoyment.

"As a piano and flute teacher, I especially enjoy these articles. My husband is director of the 90 piece East Atlanta Elementary Band and we make at least one big trip every other year. Your ads on "Profitable Fund Raising" will be of interest to

"Let us thank you for the schedule of the Mid-West Band Clinic in Chicago in December as my husband and I plan to attend.

"Keep up the good work!"

Sincerely,

Mrs. Chas. Bradley Atlanta, Georgia

"I am writing to request nomination forms for one of our oustanding student musicians for the School Musician Hall of Fame and would greatly appreciate your sending same.

"We certainly have looked forward to each issue of your fine magazine for many years. It can be considered as one of the most valuable aids to the music education profession.

"Best wishes for many more years of success."

Sincerely yours,

Donald E. Abbe, Dir. W. Springfield High School Band West Springfield, Mass.

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From the Editor's typewriter

The Spirit Of Christmas

There will be much tinsel, brightly colored lights, beautifully decorated trees, many sized and shaped enticing packages tied with cleverly designed bows. People will rush hither and yon; they will smile, and the sound of music will be everywhere. It is "Christmastime" again.

All of the decorations, the presents, the music, and the smiles point to but one thing—the wonderful "Star of Bethlehem". The "star" has become a symbol of leadership and good. The star on a military leader indicates that he is a leader. He is a general. The star on a policeman shows that he is in the service of good, that he is in command of any given situation as set forth by the laws of his jurisdiction. He who receives the focal point of a stage production, motion picture or television play is known as the star. When the cheering has died down and the stadium is bare, there is always one who is referred to as the "star of the game". Today man's greatest ambition in business, the arts, or the sciences, is to become "the star".

Yet.... the greatest star of all is the symbol of the birth of He who was and continues to be, the greatest star of all, The Christ, known as Jesus of Nazareth. Throughout the free and Christian world, He leads men in the "spirit of good", or, "In the Spirit of God".

During the next three weeks, the Christian peoples of the world will perform traditional rituals to celebrate the "Mass of Christ". We call it Christmas. Some peoples must go underground because they are not free. Others will sing their praises with uneasy eyes focused toward a nearby border. Here in America, we are FREE to "do as we wish". Some will ignore it all, whose attitude will be: "I'll be glad when it is over." Others will look toward the heavens, searching for "that one star", and will thank God they live in a nation where the musical phrase, "Let freedom ring", still reigns supreme.

Let us all join together in exemplifying the "Spirit of Christmas". How you do it is not the important thing. The fact that you do it is important. Teachers.... pick up the Spirit of Christmas and teach your youngsters the Christmas Carols with enthusiasm. Band and orchestra directors, teach your small ensembles the music of Christmas and have them stroll the halls. Choral directors, inspire your students to sing the Cantata with great feeling. Mothers and Dads, gather around the piano or organ with your wonderful family. Sing those carols loud and clear. Open your windows and let your neighbors hear that wonderful sound of "Hark, the Herald Angels Sing", "Joy to the World", and "Silent Night". Better still, invite them over. Invite the whole neighborhood. Give them the "Spirit of Christmas".

Students, join a "caroling group". Talk to your minister or your priest. Sing for those "shut-ins". They will love you for having given them a wonderful part of the "Spirit of Christmas". The late Robert L. Shepherd said, "Music is the purest audible form of Divine worship." Here then is your chance to become "That Star". Your greatest talent may be exploited to the fullest. Sing play the music of Christmas. By so doing, you will inspire millions of people in our country to join in one big chorus that will tell the world again "that our nation, through the inspiration of "That Star", continues to be the 'Star of the free nations throughout the world"."

The entire staff of THE SCHOOL MUSICIAN joins the editor in wishing you all a very Merry and Inspirational Christmas FLM.

December, 1961

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cember, 1961

Classified

Your 3000 Mile Bargain Counter

INSTRUMENTS FOR SALE

BUILDING AND PRICES COMING DOWN.
Our building will soon be coming down to
make way for Urban Redevelopment. We will
soon be in new and larger quarters. Three
floors of musical instruments and accessories
must go. Write for our special "Removal Sale"
price list. Meyer's Music Company, 434 Michigan Avenue, Detroit 25, Michigan.

REED MAKING

BASSOON REEDS BY FERRELL, NATIONally known for their satisfactory service, made from fine quality genuine French cane of my own direct importation. A really professional reed especially prepared for the school bassoonist. Enjoy the satisfaction of fine reed performance. 3 reeds \$5.00; \$18.00 per dozen. John E. Ferrell, Box 505, Equality, 111. (Formerly Bassoonist with St. Louis Symphony Orchestra).

OBOE REEDS, \$1.50; ENGLISH HORN reed, \$1.75. Retired from St. Louis Symphony, years of experience in perfecting a perfect reed. Satisfaction guaranteed. Joseph Antonucci, 4007 Ohio Avenue, Tampa 11, Florida.

BASSOON REEDS PROFESSIONALLY MADE and tested by William Koch, 22 years solo bassoonist U. S. Marine Band, \$1.50 each, 6238— 14th Avenue, South, St. Petersburg 7, Florida.

MISCELLANEOUS

ATTENTION DANCE BANDS — NEAL HEFti Music, Inc. takes great pleasure in announcing the publication of "Neal Hefti originals'
(composed and orchestrated by Neal Hefti) for
School, Service, and Workshop Dance Bands.
The first of this series, available now, is the
multi-recorded and performed contemporary
composition, "Li'l Darlin' ". Instrumentation:
5 saxophones. 4 trumpets, 4 trombones, tuba,
drums, guitar, piano, bass, and conductor. Price
for full orchestration, \$3.00; parts, 35 cents each;
piano or conductor, 70 cents each. Send check,
money order, draft. purchase order, etc. to Neal
Hefti Music, Inc., P. O. Box 571, Encino, Calif.
Will be shipped Post Paid.

SOUSAPHONE BELL COVERS COMPLETE with School Letter \$5.00. Specify color (send sample) and bell size. Design covers on special order. Musical Specialties Mfg. Co., 1455 B. West 50th St., Norfolk, Virginia.

100% PROFIT ON NEW FUND RAISING item—Amazing Automatic Needlethreader. Easy to sell. Send 60¢ for sample and details. Moore's Wholesale Supply, Ionia, Missouri.

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Minimum ad 15 words, \$3.50 (25c each additional word); 25 words for \$4.50 (20c each additional word); 50 words for \$6.75 (15c each additional word).

UNIFORMS FOR SALE

FOR SALE: SEVENTY USED BAND UNIforms, maroon and gray, gold trim, style open lapel, jackets good, hats fair. Contact J. Arnold Hjelle, Supt. of Schools, Sigourney, Iowa.

FOR SALE: SEVENTY BAND UNIFORMS.
Doublebreasted black with gold trim citation cords, belts, hats. 16 oz. wool whipcord.
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CHOIR GOWNS, FACTORY CLOSE OUTS, or seconds, trade-ins always available. Stock turnover due to our trading-in of old choir gowns for new ones. Academic, Church & Choir Gowns Mfg. Co., 1123 N. Highland Avenue, Hollwood 38. California.

WANTED

WANTED: BAND UNIFORMS, GOLD, GOLD and white, or gold and purple, or purple and gold. Grades 7 through 12. Write Mrs. Winnie Freeman, Dahlonega, Georgia.

CHOIR ROBE SALESMEN WANTED: SALESman or woman sell part or full time anywhere in U.S.A. Age, experience no drawback. Pleasant social personality helpful. High commission rate. Amount travel your choice. Contact schools, organizations, churches, etc., selling robes, caps, accessories. Particularly appealing to retired teachers, ministers, professional and civic-minded persons. Also appealing to active salesmen in associated line, Write to Charles Kowar, Bentley & Simon, Inc., 7 West 36th St., New York 18, New York

Why Is ASBDA Important?

(Continued from page 23)

tion. The policy of this association shall be to cooperate with existing Music Associations when mutually advantageous, but to affiliate with rone."

CONTRARY TO SOME IRRESPONSIBLE STATEMENTS
HEARD IN RECENT MONTHS,
IT IS IMPORTANT TO NOTE
THAT THE A. S. B. D. A. WAS
NOT ORGANIZED WITH THE
IDEA OF BEING AGAINST ANY
OTHER ASSOCIATION OR
GROUP OF PEOPLE, BUT RATHER WITH THE CONSTRUCTIVE OBJECTIVES HEREIN
OUTLINED. THIS IS JUST AS
TRUE TODAY AS IT WAS
WHEN THE ASSOCIATION
WAS ORGANIZED IN 1953.

With objectives such as these, it naturally follows that certain minimum standards must be maintained for membership, BUT IT SHOULD BE UNDERSTOOD THAT MEMBERSHIP IS OPEN TO ALL

Want to buy or sell USED UNIFORMS?

During the past 30 years, THE SCHOOL MUSICIAN has helped dozens of schools sell their uned uniforms and assisted newly organized school bands in locating used uniforms of their school colors. We can help you too. Just write out a clasified advertisement, count the words, check the classified rate box, send ad copy and watch the results. We have over 300 satisfied customers. Make checks or money orders payable to:

THE SCHOOL MUSICIAN
4 E. Clinton St. Joliet, III.

WHO MEET SUCH STAND-ARDS. Briefly, these include good character, an ethical and successful professional record, paid up membership in district and state associations, dedication to sincere musicianship, and a minimum of seven years' experience.

This last requirement is of importance inasmuch as the A. S. B. D. A. expects its membership to be of such calibre as to provide leadership in the band field. Seldom do we find good leaders in any profession or business with little experience. As Will Rogers once said, "You can't come from somewhere you've never been."

These were some of the things a small group of men had in mind when they met at Cedar Rapids, Iowa, in 1953 for the organizing convention of the American School Band Directors' Association. Since the first convention, others have been held at the University of Illinois at Urbana; Detroit, Michigan; Boulder, Colorado; St. Petersburg, Florida; Joliet, Illinois; Rochester, Minnesota, and San Antonio, Texas. At every convention programs of extremely high standards have been presented and have served to advance the stature of this organization immeasurably.

The Association has no intention of compromising its standards and undoubtedly will continue to prosper and to exert MUCH NEEDED LEADERSHIP through its membership in the field of band instruction.

No machine has ever been invented to make violins or paint great works of art, or make fine musical instrument cases. Only skilled, patient hands can do these things. Lifton Instrument Cases get more hand crafting than any other cases built in America.



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How much is enough to spend on band instruments

Make no mistake about it. We think that the King-Cleveland student line is the finest value in its price range available today.

But we are delighted to see more and more schools and students specifying King artist instruments. The reasons are not easily defined. Perhaps a growing belief in "The Economy of Quality" explains it best.

There is simply no doubt that a \$220 trumpet will be better than a \$149.50 trumpet. Enough better to justify the cost. It is made with refinements and with added quality built-in. It is made to deliver good sound longer. Sound is part of it. Because professional quality instruments never limit a talented student. This is true of the flawless action which makes playing easier. It is also true of the rugged construction and extra strength the added dollars bring. This is where King artist instruments alone can justify their cost. They perform better longer. You virtually eliminate the troublesome prob-

lems that can impair sound and discourage enthusiasm.

There is one other point. King artist instruments are available in *Sterling Silver Bell*. This is the precious metal that has unique abilities to transmit sound. Your musicians will get clearer, cleaner attack. Their sounds will carry further with less effort. The response will be instant, control precise. And Sterling Silver Bells give you a richer sound because they deliver more overtones. A King Sterling Silver Bell trumpet costs just \$55 more than its brass counterpart (and less than many similar instruments). What is the right price to spend for good sound?

May we suggest you consider 'The Economy of Quality' when you are buying instruments for your school or making recommendations to your advanced students.



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Write for free 16-page full-color guide to band instruments
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What's that again—
about students not being able
to afford a Selmer instrument?



Most students buy their instruments on the 18-month payment plan. Here you see the few pennies difference per day for which a student can own a Selmer, compared with the average cost per day for all "first-line" instruments. Buying a Selmer is hardly a burden for any student or parent, is it? Particularly when the little difference in cost buys the best. And lower maintenance, higher resale actually make a Selmer cost less in the long run.



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